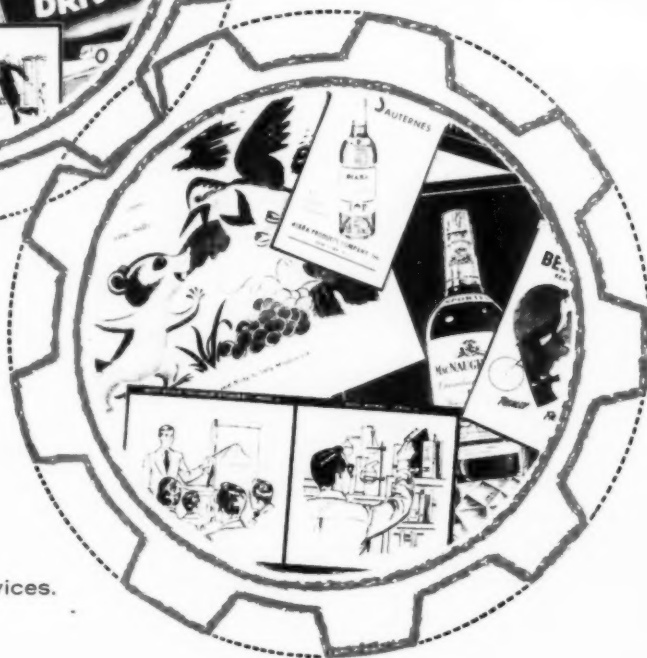
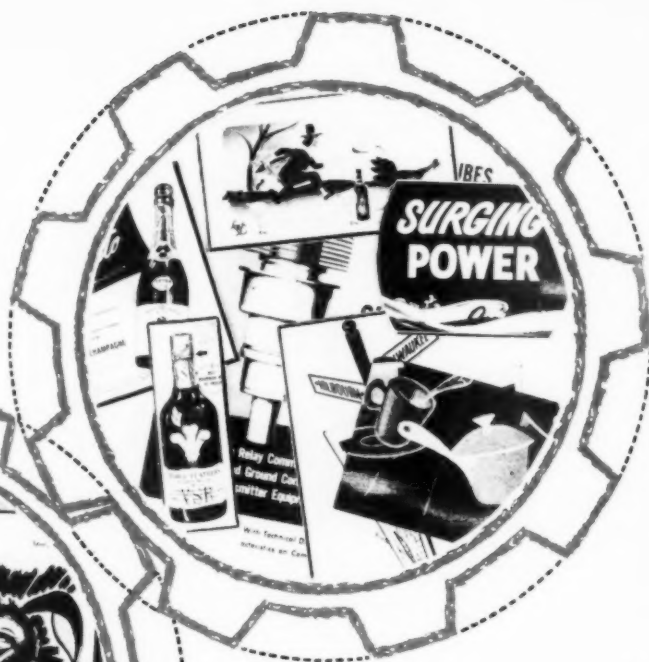


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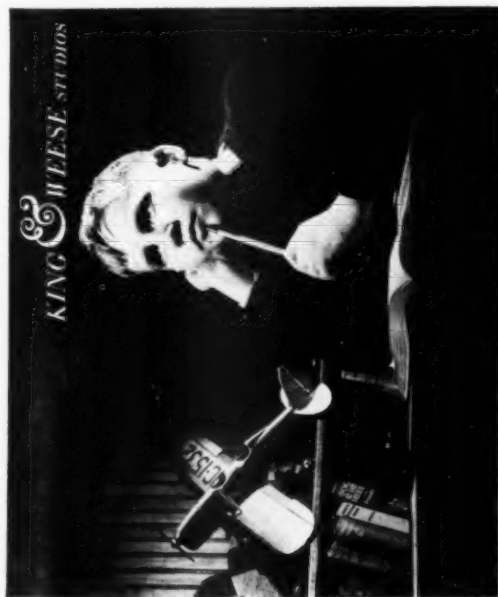


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# art director / studio news

OFFICIAL PUBLICATION OF NATIONAL SOCIETY OF ART DIRECTORS

## the Buyers' Guide and you

In this issue of AD&SN you will find the fourth edition of the Art & Photo Buyers' Guide.

We cannot imagine any field arranging itself to arbitrarily fit nice, easy departments for cataloging purposes. Our creative and professional field certainly abhors the regimentation of an index. Yet the buyer and the vendor must meet somewhere, and for that reason AD&SN publishes this Guide annually. The Guide is designed for your year-round reference use. Here's how you can use it to best advantage.

To locate a specific artist, designer, photographer, studio, or representative, refer to the alphabetically arranged Index of Listees. Following the name you will find one or more numbers. These numbers refer to the more than 200 different services listed in the body of the directory. You will find the name, address, phone number listed in the body of the directory under the numbers given in the index.

If you are looking for one or more sources of supply for a given art service or style, turn first to the Classification Index. Here the more than 200 categories are alphabetically listed under 13 major branches of the art field. The category number is a guide to locating the desired listees in the body of the directory. For example, if you are looking for a scratchboard artist, you will look under the main heading "art" and in the alphabetical list will find "scratchboard" is number 44. Under category 44 in the directory you will find sources with full name, address, and phone, enabling you to contact them directly and promptly.

The Buyers' Guide is easy to use, puts almost 1000 sources at your fingertips. To get the most out of it, we suggest you browse through it now to see just what information it contains that you might need during the year. Then keep it handy through 1955.

Art Director & Studio News, published monthly by Art Director & Studio News, 43 E. 49 St., New York 17, N. Y. PLaza 9-7722. Subscription price \$3.00 per year; \$5.00 for two years; \$3.50 a year for Canada and \$5.00 for other countries. Back issues 45c per copy. Publisher assumes no responsibility for manuscripts or artwork submitted. Copyright 1954. Entered as second-class matter at the post office at New York, N. Y.

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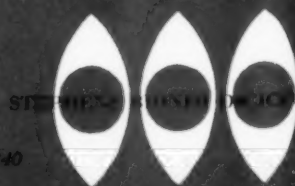
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## production bulletin

*Long-run photogelatin being developed; new paper, scented inks, typefaces and decals marketed*

### **Longer runs for screenless printing:**

Results of a study on offset collotype were presented by Harry H. Lerner to the N. Y. Photographic Society's Technical Division. Mr. Lerner is vice president and technical director of Triton Press. He described collotype (photogelatin) as the earliest form of reproduction, which was abandoned years ago for the line screen. The line screen, capable of greater production runs and therefore more economical, has made continuous advances to its present perfected state, he said. Though collotype is popular in Europe and still used there today, it has made little advance in recent years.

Mr. Lerner went on to say that collotype's advantage over the line screen method is its continuous tone reproduction. Its primary disadvantages is that it has been incapable of making more than 5,000 copies.

In a project taken on by the Triton Press for the Engineer Corps, the requirement stipulated was at least 10,000 copies for a quick continuous tone reproduction. This was needed for photographic map reproduction that required greater faithfulness to detail than the finest of line screen method was capable of producing. Experiments resulted in successful runs of 25,000 copies. Triton did not attempt to go beyond this, although the material was capable of further reproduction.

In addition, the success attained in the project, according to Mr. Lerner, demonstrates that further and more complete research of this subject is warranted.

**New offset paper introduced:** Beckett Hi-White, designed primarily for offset lithography, has intense whiteness with a roseate undertone, which is said to add warmth to the whiteness. Beckett Paper Company also plans to manufacture Hi-White Buckeye cover paper. Company is in Hamilton, Ohio.

### **Markets P.O.P. scents:**

Scent-O-Matic Corp., 545 Pearl Street, New York, has been organized to manufacture and market sales scents for point-of-purchase displays. They are equipped to supply the complete promotion display and have devised plug-in aerosol dispensers with the desired aroma. The company offers scents for a variety of foods and beverages and claims that they can duplicate any desired aroma.

### **New decals resist abrasion:**

Specifically designed for rugged use, a new type of hard top, non-scratch decalomania has been developed by Palm, Fechteler & Co., Weehawken, N. J. They can be applied to almost any painted surface, rough or smooth, and can be used outdoors.

### **Showing of European faces:**

Brochures showing a selection of Stempel and Klingspor typefaces available in this country have been issued by the American representatives of the two European foundries. These types are on the American point system. Such faces as Palatino, Michelangelo Titling, Original Janson, Balzac Brush from Stempel and Kabel, Holla, Eve, Salto, Jessen from Klingspor are shown. Klingspor Typefounders, R.D. 1, Morristown, N. J.

### **New Ludlow Tempo face:**

Tempo Black Condensed has been added to the Ludlow Tempo family. Showings of this and Ludlow Admiral Script, Ludlow Society Text, Ludlow Record Gothic Condensed and Ludlow Record Gothic may be obtained from Ludlow Typograph Co., 2032 Clybourn St., Chicago 14, Ill.

### **Linotype Electra showing:**

A new folder showing the Linotype Electra Series in two weights and with two choices in italic forms is available from Mergenthaler Linotype. The face was designed by W. A. Dwiggins, 29 Ryerson St., Brooklyn 5, N. Y.

Joe,  
write up this  
job ticket...

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from our ad in  
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& Studio News.  
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PLaza 9-7722  
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PLAZA 8-0362



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**Too much belly:** The brush is difficult to control, slight pressure brings the belly into contact with the paper; tends to load too much.

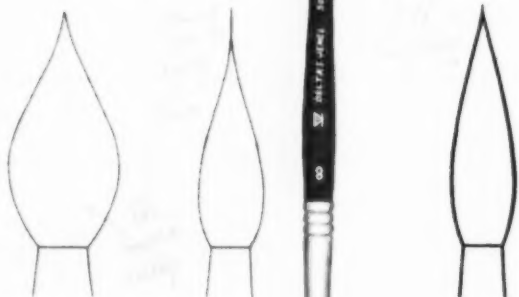
**Point too long and thin:** Color will not flow smoothly; point bends, too weak to "snap" back.

**Blunt end** (no point at all): Cannot make hairline.

**Delta's "Jewel"** is specifically designed to eliminate these shortcomings. The hairs come almost straight out of the ferrule, tapering gradually to a firm, fine point with no concavity near the top. This insures a slim body with a perfect point, neither too long nor too short.



There is only one perfect shape for the ideal water color brush and has it! Delta's "Jewel"



**Delta's 'Jewel'**

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Size: 000 00 0 1 2 3 4 5 6 7 8 9 10 11 12  
Price Ea: .80 .80 .90 1.00 1.20 1.50 2.00 2.50 3.25 5.00 7.00 8.00 10.00 12.50 14.50

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## letters

Use determines...

Basically, according to Noah Webster, we find:—

commerce (n):—Business intercourse; esp. the exchange or buying and selling of commodities on a large scale between different places; extended trade.

commercial (adj.):—Of or pertaining to commerce; mercantile; having financial profit as the primary aim. Also, commercial suggests the larger aspects of the operations of exchange; mercantile, the actual buying and selling of commodities.

Creative artists delve into the various aspects of "Why?" and come up with a work that pleasurably exalts the senses; satiates the intrigues of love, hate, despair, anxiety, hope, happiness, the exultation of God. Of such works, which grace the walls of museums, halls of learning, and our homes, we think, perhaps, in terms of "fine" art because they project us from earthly realism to the esthetic, the nebulous, the never never land beyond our scope of everyday cares and endless toil.

Such art has grown and developed down through the ages and gradually became caught up in the tidal wave of an ever expanding business intercourse (commerce). "Why," it may be proper to ask, "has some of that art ridden the tide downstream, or upstream?" It may be possible that the only difference between "fine" and "commercial" art lies in its connotation, semantics, its aspects of exploitation, its contribution to industry and commerce, its importance to advertising as a profession and as a business.

Delve further into the mental approach of the art student. His mother claims her Joe is studying "commercial art" because there is good money in it. But Joe begins his art education drawing from antique casts; on to the life class (anatomy is very important); to light and shade, perspective, line, color, and, form; on to composition, portraits, landscapes, still life,—the gamut of endless study and application. But he studies the "fine" art of the old masters first! When does it become commercial?

Delve into Vincent Van Gogh, a fine artist who never sold a painting (hence not a "commercial" artist), and his thoughts about a bit of sky, a sandy beach, a labourer with a spade, a cornfield. Look at his "On the Threshold Of Eternity." Would a four color process job of the same painting for a national

(continued on page 87)

**"LOOK LADY,  
LIKE BILL AND I SAID,  
NO SCREEN TESTS  
TODAY!"\***



**\*HOWEVER—YOU CAN GET  
GOOD PHOTOGRAPHS  
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*advertising photography*

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NEW YORK 19 • COLUMBUS 5-5864

## business brlefs

The General Index of National Advertising compiled by Printers' Ink showed 1954 about 7 points ahead of 1953; a gain of about 4%. But artists, studios or designers must break down these overall figures to find any meaning in them for themselves.

TV growth distorts the picture with a gain of almost 20%. Network radio dropped about 25%. Magazines, newspapers, outdoor, varied only 2-3% from 1953, with all but woman's and farm magazines showing small gains. Direct mail (DMAA figures) finished the year about 6½% ahead.

Guesses on where 1955 will lead the advertising business are generally optimistic, with many predicting a record breaking year . . . but a sobering note is in a survey sponsored by Anderson & Cairns Inc. A&C asked the Institute for Trend Research to make specific business forecasts for 1955.

ITR founder Chapin Hoskins warned that today's bullish business trend will not carry all the way through 1955. He predicted a decline in the last half that will extend into 1956. Mr. Hoskins noted that prices have declined about 60% for years after every recent major war and he forecast—barring another war—generally declining prices for 15 years or more. (This column has pointed out many instances of falling prices. However to date the manufacturer or processor has taken the advantage and not passed them to the consumer. Although discount houses have lowered some prices at retail, Mr. Hoskins believes the housewife's day is coming soon with lowered manufacturers' prices.)

After the 55-56 business decline, ITR predicts a "generous" increase in business volume, more goods available at gradually lower prices, a better standard of living for all. This will stimulate extensive automation and technical activity to beat mounting cost problems, plus intense competition.

To help weather anticipated fall-off A&C advises management to: 1. Get into a liquid position. 2. Push both luxury and economy ends of the price market. 3. Use liquid position to make price reductions early on middle priced lines. 4. Plan 1955-56 ad budget early so it can be carried through. And lastly, plan to introduce new or improved items even after bottom of decline is reached and before competition is aware of the developing rise.



## Time for sale

Everyone agrees that the Art Director's status today is a rapidly changing one. Once merely a "layout man", he is now an active participant in many management relationships. More and more he is involved in the very inception of new campaigns, and of actual company policy.

What about his original (and now more time-consuming) job of interviewing artists, filing their samples and *finding them when he needs them?*

That's where Director's Art comes in.

D'A's file of artists is the only exhaustive, up-to-date record of commercial art in America. For Director's Art is in constant touch with the more than 5000 active commercial artists and keeps a day-by-day record of their work on some 30,000 carefully cross-indexed cards. With D'A, today's art director can now locate any artist in any style, within his budget—and free himself for more important things.

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9-7953  
9-7954

# motivation research and art

*what it is,  
how it is used,  
what it means to the AD*

JOEL W. HARNETT, ASS'T. TO ADV. DIRECTOR, LOOK MAGAZINE

A new kind of sales strategist has made his way into the carpeted cloisters of management. He is the *gist*: the psychologist, anthropologist, sociologist. The *gist* is the medium through which a relatively new science is being applied to the same old problem: how to increase sales.

Using psychology to solve problems is certainly not startling, or new. There is a great volume of literature of the psychology of salesmanship, the psychology of color, the psychology of measuring advertising effectiveness. What is new is the *approach* and the *techniques* being applied.

The *gists* are making their assault directly on the problem of motivation, why do the people behave the way they do?—or in sales terminology, why do they buy the products and services they do? The new approach is obviously more basic than the approaches of old—more basic and more complicated.

To illustrate: most testing in the past has been done on the basis of consciously testing preference. If you wanted to find out which colors people like best, you simply showed them the colors and asked their opinion. If you wanted to test the psychological conviction of an advertising appeal, then you lay-out two ads, each with the appeal in question, and you ask people to state their preference. Perhaps, if you have money and opportunity, you split-run them in various publications, and test them with a coupon offer.

The motivational approach is quite different. Motivation researchers assume that there are two reasons why people do the things they do: (1) the rationalized reason, or the reason given when the respondent is asked to consciously consider a matter; (2) the real reason, or the actual motivating reason, which lies rooted in inner emotional complexes

unknown even to the respondent.

To motivation researchers then, the business of asking people what their favorite ad is, or which ad is more convincing, or for that matter, any other question involving a conscious judgment, is not by itself going to reveal data which truly tells how a person thinks.

To get meaningful responses, ways and means must be devised that go beneath conscious levels, that elicit uninhibited responses, that enable people to give information on their product and service desires and needs without actually realizing that they are doing it.

These devices have been borrowed primarily from the psychological clinics. The primary tool, perhaps, is the depth interview—a type of interview which comes in several varieties—and in which the basic idea is a protracted conversation, involving many questions aimed at probing out all the reasons for buying a product. Skilled depth interviewers start a chain of thought in the respondent's mind, and lets the respondent do all the talking. If you remember the basic premise, the more voluntary and uninhibited the responses, the more likely will the interviewer get basic reasons for sales action.

Unfortunately depth interviews take anywhere from an hour or two to conduct. This, when coupled with the large samples necessary for good measurement costs a great deal of money. So other forms of interviewing have been adapted for commercial uses. These are known as projective techniques. They include word association tests, sentence completion tests, picture-frustration tests, cartoon completion, role-playing and thematic apperception tests and several others.

Projective tests are difficult to check for reliability and their use, while fre-

(continued on page 16)



for best results  
insist on this seal

THE LINE  
MOST IN DEMAND  
BY PROFESSIONALS  
AND AMATEURS  
ALIKE...

**BAINBRIDGE**

Famous  
for high quality  
since 1868

illustration boards  
drawing bristols  
mounting boards  
show card boards  
mat boards

As all art suppliers  
in most popular sizes.

CHARLES T. BAINBRIDGE'S SONS  
12-26 Cumberland Street • Brooklyn 5, N. Y.

## How to help a young artist get ahead



Albert Dorne

The next time a "young hopeful"  
asks your advice about  
a job or a raise...  
tell him to mail this coupon.

THE FAMOUS ARTISTS SCHOOLS of Westport, Conn., have helped many a young artist forge ahead. As you know, this is the school run by America's 12 Most Famous Artists.

So why not tell the next young artist who comes in and asks for advice to mail the coupon below. *It will help him get ahead faster.*

Norman Rockwell  
Jon Whitcomb  
Stevan Dohanos  
Harold Von Schmidt  
Peter Heick  
Fred Ludekens  
Al Parker  
Ben Sfohl  
Robert Fawcett  
Austin Briggs  
Dong Kingman  
Albert Dorne

FAMOUS ARTISTS SCHOOLS  
Studio 41-P, Westport, Conn.

Send me, without obligation, information about  
the courses you offer.

Mr. \_\_\_\_\_ Age \_\_\_\_\_  
Mrs. \_\_\_\_\_  
Miss \_\_\_\_\_  
(PLEASE PRINT)  
Address \_\_\_\_\_  
City \_\_\_\_\_ Zone \_\_\_\_\_ State \_\_\_\_\_

Account: Talon, Inc.  
Agency: McCann-Erickson Inc.  
Art Director: Don Shure



## Paul Wing Studio

480 Lexington Avenue • PLaza 3-9095

Vic Backer

Tom Stamp

# 9 Ways To Reproduce Color

## A COMPLETELY INTEGRATED COLOR SERVICE FOR ADVERTISING, DISPLAY AND THE GRAPHIC ARTS

1. **DYE TRANSFER PRINTS** for reproduction from all types of copy. Stripping and photocomposing. 1-2-3 color in all sizes up to 30 x 40 inches. Complete color correction for top flight reproduction quality. Retouching and special handling services
2. **DUPLICATE TRANSPARENCIES** of your Ektachromes and copies of art work. Stripping, retouching, photocomposed between glass to conform to your layout for single "shot" at your engraver. Finest quality reproduction duplicates — dependable service.
3. **FLEXICHROME PRINTS** for coloring. Made and dyed to your specifications. Stripping and special handling.
4. **35MM DUPLICATING**, slides and strip films made from all types of copy including Ektacolor and Kodacolor. Small or large quantities. On Eastman negative-positive material. Highest quality.
5. **EKTACOLOR FILM SERVICES**: Print film positives and dye transfer prints. Negative processing. Duplicating and stripping. Special handling of Kodacolor. Films for printing and duplicating.
6. **CONTINUOUS TONE SEPARATION** negatives and positives. Improved color correction techniques used in our color separation service will assure finer reproduction at a saving in time and cost. 2-3-4 color. Fully color corrected.
7. **EKTACOLOR CONVERSIONS** for the graphic arts. Photocomposing and stripping to proper scale and focus. Plus a new method of color control and greater color correction. From all types of copy. Positives supplied for screening.
8. **DISPLAY TRANSPARENCIES** of your art or transparencies in all sizes up to 30 x 40 inches. Photocomposing of illustration, line work or type.
9. **NEW SHORT-RUN KODAK KROME PRINTS**. 200 to 5000 copies, from \$115.

## CUSTOM QUALITY — FAST, DEPENDABLE SERVICE

Phone or write today for complete information.

Established 1947—formerly with Eastman Kodak Research Laboratories

## JAMES R. ROSE COLOR LABORATORIES

611 THIRD AVENUE

NEW YORK 16, N. Y.

MU 4-5560



## motivation

(continued from page 14)

quent, has been a source of much debate. The particular characteristic of the projective technique that makes them applicable for motivation research is the indirect way they elicit answers. For example in the sentence completion test the respondent is asked to fill out a simple sentence, such as:

Canned orange juice is for.....

People who read magazines.....

From the spontaneously vocalized reaction, the people who conduct the studies try to find a common pattern or patterns, that indicate an underlying emotional feeling or stereotype.

Another technique, used quite a bit in criminology, is the word association test. Here a person is given a word and is then asked to say the first thing that comes into his mind. The interviewer is interested in both the reaction words themselves and the time elapsing between the saying of the stimulus word and the reaction. The theory is that the time lag may indicate an emotional block, a psychological condition conceivably more important than the word reaction itself.

For example, when consumers were asked to respond to the word "guarantee" their reactions came appreciably faster than those of druggists who were also asked to respond. No doubt druggists, often confused and harried by the many types of manufacturers' guarantee claims, regard the terms somewhat emotionally.

The thematic apperception test is a device whereby respondents are asked to look at pictures and then tell a story about it. Invariably the story told will reflect what's on the mind of the respondent, for the picture itself could be interpreted in a variety of ways.

Sentence completion, word association and thematic apperception are but three of many different devices used. And, of course, each of these three devices have many variations. The point of it all though is to probe out the hidden, unconscious feelings of people.

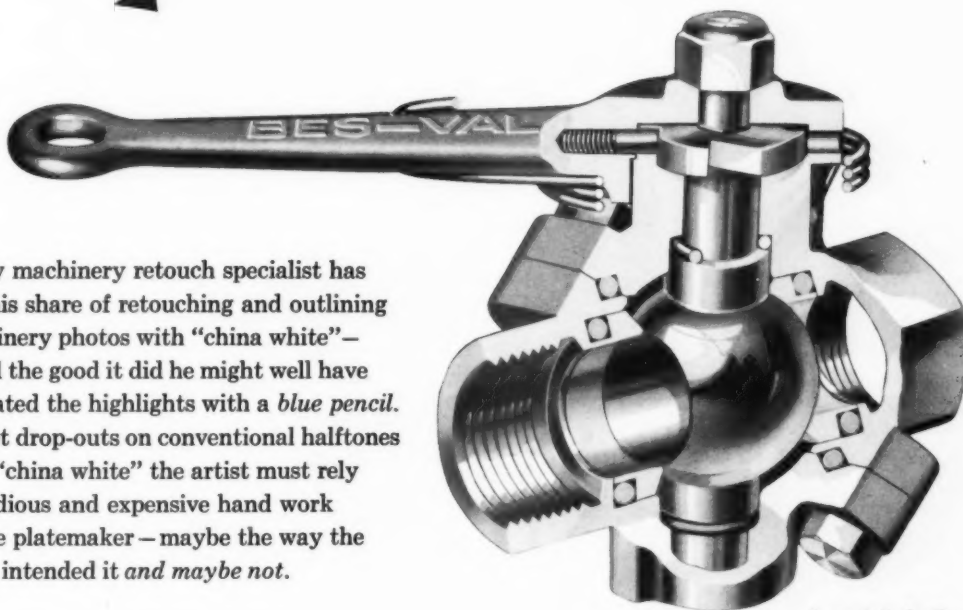
What are some of these findings motivation research might tell you? Incidentally, the products and results cited here were obtained by motivation researchers in different ways\*, using radically different sample sizes. They are listed only to give you an idea of the kind of thing motivation research produces.

*Prunes*: The market for this product is limited by the fact that it is thought of as much as a laxative, as it is a food. This product must be resold on the

(continued on page 18)

# Dots got you?

## ...in machinery retouching!



Every machinery retouch specialist has had his share of retouching and outlining machinery photos with "china white"—for all the good it did he might well have indicated the highlights with a *blue pencil*. To get drop-outs on conventional halftones with "china white" the artist must rely on tedious and expensive hand work by the platemaker—maybe the way the artist intended it *and maybe not*.

KEMART Process actually *does what a white is supposed to do*...it drops out the backgrounds or internal highlights *photographically* wherever it is applied. You keep *complete control* of the reproduction. Time is saved—quality improved. And *HOW* it is improved.

Account: Besler Corporation  
Agency: Ryder & Ingram, Ltd.  
Art Director: Joe Kennedy

JUST **2** EASY STEPS—

Use KEMART Artist Materials  
Send your work to a KEMART  
licensed platemaker.

If you want it reproduced as retouched—  
you want

**KEMART**



Write to  
KEMART for  
complete  
Artist  
Instructions

**KEMART CORPORATION**  
340 FRONT STREET • SAN FRANCISCO 11, CALIFORNIA

KEMART Artist Materials are available through  
leading Artist and Graphic Arts Supply Dealers

17 EAST 48 STREET, N. Y. C. PLaza 1-0095

dick

representing:

al fatica  
john hammer  
charles hawes  
len oehmen  
arne peterson  
carlos richmond  
al scully  
ned seidler  
bert zadig

# Chenault

ADVERTISING ART SERVICE • ARTIST AGENT



**ART AND  
PACKAGING  
DESIGNED FOR  
COLOR TV**

**h.c. sanford associates**

343 lexington ave. mu- 6-2068

**mix-eez**

disposable mixing cups  
with permanent tray  
for paints and inks

Are you receiving

**FRIEM'S**

*four pages*

our own art newsletter?  
Free, of course.



**A. I. Friedman Inc.**  
20 E. 49 St., New York 17

## **motivation**

(continued from page 16)

basis of its fresh, appetizing and appealing food values.

**Tea:** This product suffers from its well-known place in the customs of foreign countries. It is not sufficiently "American." It is also thought of as a form of medicine, to be taken when ill, and has "female" connotations. Advertising should emphasize its lively, manly qualities.

**Cough Drops:** Should be sweet to the taste because people buy them primarily to satisfy their craving for candy. But sweetness should not be mentioned in the ads because it would disturb their rationalization that they are buying it for therapeutic reasons. Pleasant taste is the most effective appeal.

**Lingerie:** "Narcissism" or self-love is an important motivating factor in the purchase of lingerie. A successful campaign was built around a picture of a woman garbed in her lingerie, admiring herself in her mirror.

**Food Mixes:** Housewives feel guilty using them; they feel their use indicates poor housekeeping, are an "easy way out" of their "duty"; they fear them as a threat to their use of baking and cooking as a source of praise. On the other hand, housewives welcome their efficiency and economy and recognize their place in our society.

**Silver Ware:** Women may say they want it for its durability and craftsmanship, but really buy it for "snob" appeal—to show off to their friends, and gain prestige.

**Cosmetics:** There is little brand loyalty here because women in their desire for beauty will try virtually anything that can reasonably claim to help them get it. Women have a tendency to believe exaggerated claims, a tendency which the advertiser should exploit.

**Men's Clothes:** The amount of security which one feels in his social class, as well as in his own temperament, produces variations in his conformity to the standards of his class. The best target for clothes are those who use clothes as a means of seeking social or economic success. In general, men fear being conspicuously dressed, but this fear is tempered by a belief in the uniqueness of the individual, a belief some researchers believe could be exploited to broaden the market.

**Appliances:** Ownership of appliances is socially gratifying to women, since it may be a way to improve her social status or to confirm her present status. It may make life seem easier for her and

(continued on page 20)



# Anything on the Menu \$1 a word!

**United Nations**  
**New Designs**  
**for MODERN Head**  
*Following the Trends!*  
**Fine Lettering Styles**  
**PERMILL Bond**  
**NEW TRENDS**  
**New DESIGNS in Demand!**  
**Alphabets are in DEMAND**  
**USE Delicate HEADINGS**

ready for reproduction.

Unrestricted choice!

**NO MINIMUM!**

24-hour service.

Order by phone,

by mail or ask

for a messenger.

No charge for pick-up

or delivery service.

*Rapid Film-Lettering Menu*

*sent Free on request*



**RAPID TYPOGRAPHERS, INC. 305 EAST 46th STREET, NEW YORK 17 MURRAY HILL 8-2445**



do your paintings  
wind up as **PRINTS?**

Keep that  
**"DIGIT IDIOT"** at bay with  
**GRUMBACHER**  
**TUFFILM®**  
**ARTISTS' SPRAY**

Protect your artwork with this  
 specially formulated, tough,  
 non-yellowing fine mist fixative.

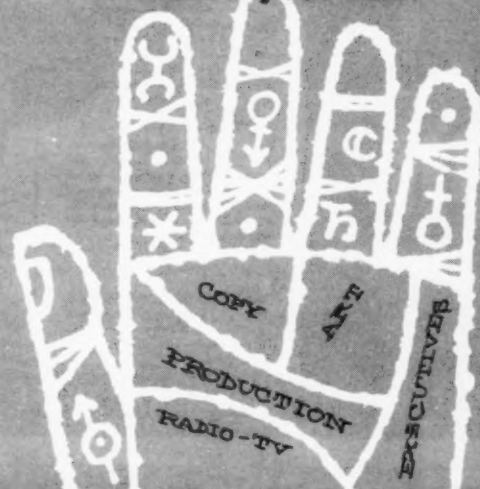
Only \$1.95 for a large full can  
 at all art stores

**M. GRUMBACHER**  
 INC.

482 WEST 34th ST., NEW YORK 1, N. Y.



What's your line?



**JOBS UNLIMITED**

ADVERTISING PERSONNEL SPECIALISTS  
 16 E. 50 • PL 3-4123 • Jerry Fields, Director





**our motto**

To relieve the Art Director of time consuming details and corrections through production knowledge, intelligent supervision and artistic judgment.

**ROY GERMANOTTA INC.**

ELDORADO 5-7155

**art director**

**OR**

**engraver**

**HOW A MODERN COLOR LAB WORKS FOR BOTH**

**ART DIRECTOR OR ENGRAVER** submits original copy (transparencies, art, Carbrots, Flexichromes) to the lab. Originals are duplicated to exact size of layout. Density, contrast and color corrections are made optically to preserve photographic image.

**COLOR CORRECTIONS** are also locally controlled. **ART DIRECTOR'S** instructions are carried out to fit the need of the engraver. Backgrounds removed and added. Flesh retouched. Colors strengthened. Shadows opened and highlights softened.

**SKILLFUL CUTTING** of each color unit to 1/100 of an inch, to the layout, by exacting technicians. Perfect inserts made and complicated butt joints are daily tasks.

**ASSEMBLING** the color correct, density correct and finished units is the final step. Stripping and butt joints are cemented perfectly by our special process. Layout ratio is held exactly.

**PREPARED COLOR COPY** is now a single unit. Ready for "one shot" by the engraver. Saving by same focus, same exposure, corrected color. No more worries over retouched Carbrots, "over or under" Ektas or weak Flexis.

**3 DAYS LATER** — Another Color Composite leaves the lab. **PREPARED COPY** designed to give the ultimate in **QUALITY**. We guarantee results.

**ROBERT CRANDALL ASSOCIATES, INC.**  
222 EAST 46th STREET, NEW YORK 17, N. Y. Telephone: MUlton 3-3253

CREATIVE ART AND DESIGN

**SAMERJAN**

80 W. 40th St. • New York 18 • LO 4-7257

advertising photography

**EASTERN STUDIOS**

120 W. 50th St., New York, N. Y. PL 7-5090

## motivation

(continued from page 18)

provide her with a new opportunity to show how bright she is by using her appliances in imaginative ways.

**Spices:** Many people fear spices because they don't really know how to use them: Result: they buy them, keep them on the shelf purely for "show" purposes. Some smaller ethnic groups enjoy and know how to use spices. These groups and gourmets are real market for spices.

**Baby Oil:** Both mothers and fathers have a "nose cliché" about the smell of a baby (although the characteristic smell is actually the result of the oils, lotions, and powders which they apply to the baby). Baby oil has to recapture the odor that a baby is supposed to have.

Consider, for a moment, some of the human qualities involved in the product run-down just read: prestige, social status, associations, guilt feelings, rationalizations, stereotypes, the desire for approval, narcissism, the will to believe. These factors—not one of them logical or likely to be voiced by the naive consumer—are the kind of emotional stuff that underlie the things we do.

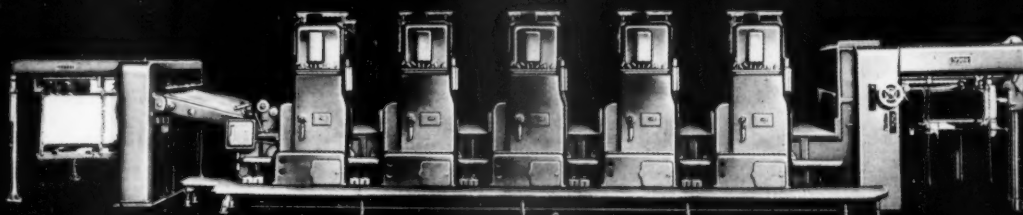
As you read the list above, the thought may have occurred to you—"well, what's unusual about this? aren't these the kind of guesses you would make about motivation intuitively?"

Shrewd creative people are motivation researchers. They sense what it is that moves people to buy. And very frequently expensive motivation research reports only confirm what creative people already believed. Sometimes, however, the findings are startling, and then a problem arises, should you follow the findings of the motivation researcher or the intuition and/or experience of the creative people?

Since there is considerable discussion today as to whether the findings of motivation research can really be validated there is no ready answer to this one. Such problems as sample size, the reliability of techniques and so on are still to be thrashed out. In fact the Committee of Motivation Research of the Advertising Research Foundation (a tripartite organization of advertisers-agencies-media) has as its task the formulating of criteria for good research in this area. This Committee is now hard at work at its job, but the yards sticks will be some time in coming.

When you get right down to it, there is no substitute for judgment in advertising. Motivation research today is a tool, a source of ideas, perhaps a way

(continued on page 23)




***Dream away***

***Art Directors—create uninhibitedly!***

For now Davis, Delaney's versatile giants—the new 52"x76" sheet-fed Miehle 5-color rotary presses—will faithfully reproduce your ideas in economical volume printing with the fine quality that has always characterized the work of our plant.

And many, many exclusive features such as an almost infinite combination of fountain splits... perfect register control... ability to run the thinnest sheets... press-scoring while printing... and a host of others—are more reasons why *Art Directors Love Davis, Delaney!*

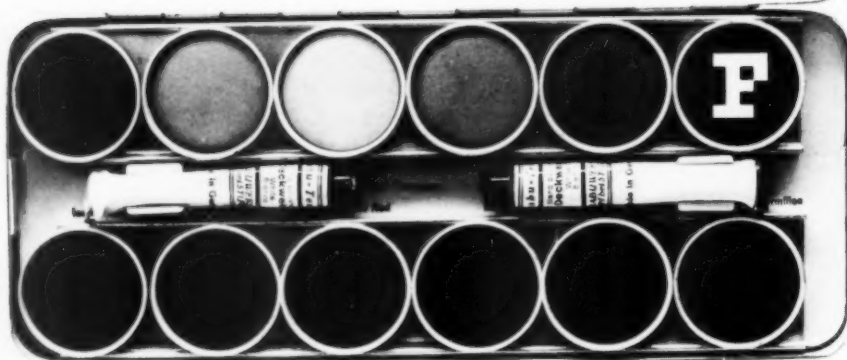
**Tip:** When a job is planned especially for these revolutionary presses, you can take advantage of unique features not available on any other equipment. Write or 'phone us for specifications before you put pencil to paper.

 **Davis, Delaney, Inc. / Printers**

141 East 25th Street, New York 10, N. Y.  
Murray Hill 6-2500  
In Philadelphia: 1518 Walnut Street  
Pennypacker 5-1877

## MARABU IMPORTED RETOUCH GREYS AND AQUARELLES

(Extremely fine ground pigments)



**Greys** are available in sets of 8 either warm or cool or in combination sets of 16, for use in either brush or airbrush.

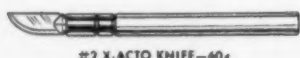
**Aquarelles** in rich colors for layouts or illustrations are available in sets containing from 9 to 16 large replaceable pans, either transparent or opaque.

### Flax Artist's Materials

Chicago: 176 North Wabash  
Los Angeles: 10846 Lindbrook Dr.  
New York: 40 East 28th Street  
San Francisco: 255 Kearny St.

**x-acto® knives...**

#1 X-ACTO KNIFE—60¢



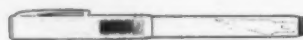
#2 X-ACTO KNIFE—60¢

*essential*

*artists'*



#5 X-ACTO KNIFE—\$1.20



#3 X-ACTO PEN-KNIFE—\$1.00

*tools*

In every artist's equipment belongs an X-acto knife. In addition to its constant usefulness for cutting, trimming and making mats, the X-acto knife is an important drawing tool. It was designed for and can be used in many media—scratchboard, friskets, woodcuts and many more art projects.

The many different blade shapes make the X-acto highly versatile...and blades can be quickly changed to keep X-acto knives always factory-sharp—always ready.

**x-acto  
Inc.**

Send 25¢ for fully illustrated, 28-page X-acto Catalog.

48-97 Van Dam Street, Long Island City 1, N. Y.

## help yourself . . .

Rush, the only monthly newsmagazine of advertising production in New York, gives you timesaving, cost cutting guides, new developments in ad typography, photoengraving, paper, color, photography, up-to-the-minute data on all processes.

Help yourself to this new, crisp, easy-to-read working tool. Just \$1.50 for 12 newstacked issues.

Rush, 43 E. 49th Street, New York 17, N. Y.

## motivation

(continued from page 20)

to help confirm hunches, but it's still up to you to produce the ads that move the merchandise.

What does motivation research tell you, as an artist? In its present state motivation research attempts to single out those basic psychological and social forces that determine your feelings about a product and influence your decision to buy it. For example, if motivation research tells you that tea has a feminine connotation and that, to broaden the market, you must get over the idea of its dynamic qualities for men as well—then it's up to creative minds to find the way to do it. Motivation research gives direction, but the business of creating ads is an art and the possibilities for the expression of a single idea are manifold.

As you no doubt know, much psychological work has been done on color, line, even lay-out. But little of this has been motivational. An area in art where much motivation work could be done is in symbolism—what figures and shapes mean to us.

The study of symbolism is an area where a form of motivation research assists the artist. Sociologists know that certain products and ideas go along with certain social classes, i.e., your mental picture of the typical working man's drink would more likely be beer than champagne. Sociologists make detailed studies of class and status symbols and can tell whether a given illustration contains elements which will be offensive to the group it is intended to impress.

But here again conflicting concepts of class and status tend to cloud the absolute reliability of findings in this type of analysis.

Quite obviously, to be interested in motivation research it is necessary to accept belief in the existence of an unconscious and a preconscious life. Some people don't, and for them motivation research is a fad and a passing fancy. Most social scientists, however, accept the reality of this level of inner experience and are willing to try to find ways to record and analyze it.

### Editor's note:

The Advertising Research Foundation has a Committee on Motivation Research. What this committee has accomplished since it was established in 1953 is outlined in the following note from the ARF.

This Committee, headed by Dr. W. H. Wulfeck, Chairman of the Executive

(continued on page 75)

## HOW TO DRAW WITH

## the Light Touch

YOU probably have been admiring the cleverly effective illustrations and delightfully decorative "spots" which have been created by Doug Anderson and others, using what has come to be known as the *light touch*. There's more to this amazingly expressive new art form than appears on the surface.

### JUST WHAT IS The Light Touch?

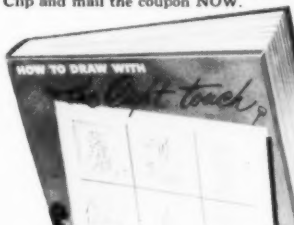
According to Doug Anderson, the light touch demands, above all else, a *point of view*, and it can be practiced successfully by anyone who knows or can learn the rudiments of drawing, though the rules of perspective and proportion are often ignored!

### Here's the whole inside story of drawing with the light touch!

In his fascinating new book, *How to Draw with the Light Touch*, Doug Anderson gives you his complete analysis of this popular new art style. He literally takes it apart and then shows you how it is put together, step-by-step... gives you the tricks and secrets he has learned "the hard way." It's a book that will prove extremely helpful to the student and amateur, as well as to the top-flight professional who must keep himself up to date on current trends and vogues.

### Read and examine for 7 days ON APPROVAL

Speaking of *light touches*, all we are asking for this BIG 8 1/2 x 11 1/2—book is \$3.50. It's loaded with hundreds of "how to" drawings and fine examples of the light touch. Clip and mail the coupon NOW.



STERLING PUBLISHING CO., INC., Dept. 5N  
215 East 37th Street, New York 16, N. Y.

Yes! Send me a copy of Doug Anderson's new book, *How to Draw with The Light Touch*, postpaid, for which I enclose \$3.50. It is understood that if I am not 100% satisfied, I give the book back to you within 7 days and you will refund my \$3.50 in full.

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_

Zone \_\_\_\_\_ State \_\_\_\_\_



opportunities in

LAYOUT DESIGN



MECHANICAL ILLUSTRATION

PHOTO RETOUCHING

The men we are looking for are probably stymied for immediate advancement and would like to make a change. They are a couple of years out of art school and possibly employed as assistants.

The opportunity we offer is a tough but challenging one as it calls for a fresh approach to Industrial Ads and Collateral Literature.

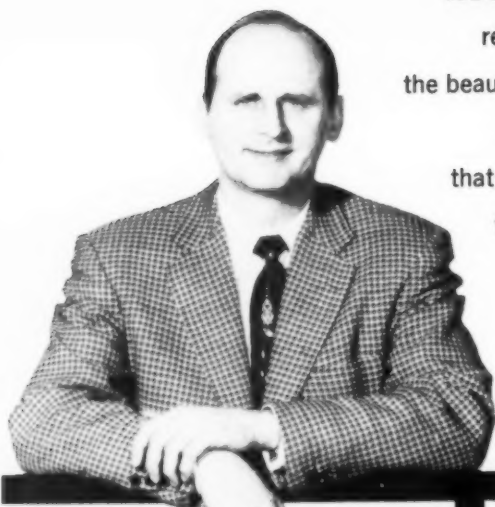
A short resume of background and experience, a tear sheet or two would be helpful to us in arranging for a personal interview.

PITT STUDIOS



1230 Keith Building, Cleveland 15, Ohio

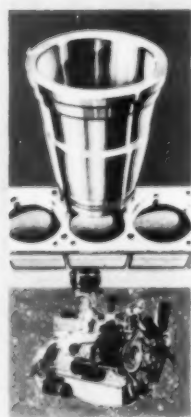




**HOWARD BENYSH**, illustrator. His striking interior and exterior renderings are marked by a distinctive style which underscores the beauty and design of the product illustrated. His more mechanical work is startlingly real, possessing the kind of explicit clarity that immediately attracts — and holds — the eye. One of America's top illustrators, Benysh is associated with **KLING STUDIOS** in **CHICAGO** — another outstanding artist on our staff.

**KLING STUDIOS INC. \***

**CHICAGO • HOLLYWOOD**



Engine Can Be  
Replaced without  
REPLACEMENT WET SLEEVES

AN INVENTION BY R. J. GOLD, COMPTON

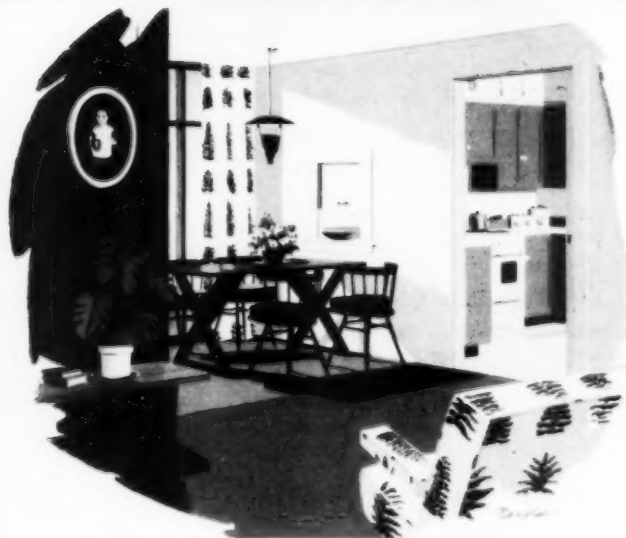
BY WALTON DARRINGTON

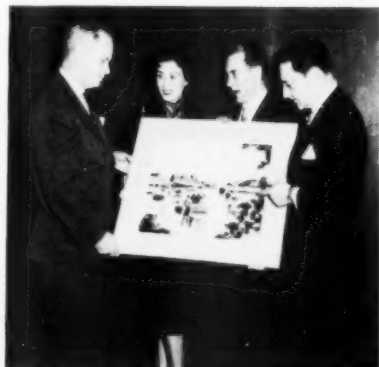
THE NEW GOLD COMET

**REG  
GOLD COMET  
ENGINE**

FOR A NEW GOLD COMET ENGINE, CONTACT

REG MOTO, INC.





**Boston AD day** "Color TV and the AD" was theme of annual AD day at the Advertising Club in Boston. Paul Provandie, Ad Club President is at left, then comes Rogers model Sari Shaw, Ed Bennett (Graphic Arts Director of NBC-TV and guest speaker), and AD President Jacques Dunlany.

#### N. Y. premiere June 3

The preview showing of the 34th exhibition of the New York Art Directors Club will be June 3, at the Associated American Artists Galleries, 711 Fifth Avenue, New York. The show is being designed by George Giusti who will use new materials and plans to give it an international flavor.

The annual awards luncheon will be at the Grand Ballroom of the Waldorf-Astoria, June 3.

#### New York sponsors lecture series

The Educational Committee of the New York Art Directors Club is running a series of seven lectures for art students during February and March. Each school in the area was invited to send five outstanding advertising design students to the series. The Yale School of Fine Arts, the Newark School of Art, the Rhode Island School of Design, and the Philadelphia Museum School were also invited to participate.

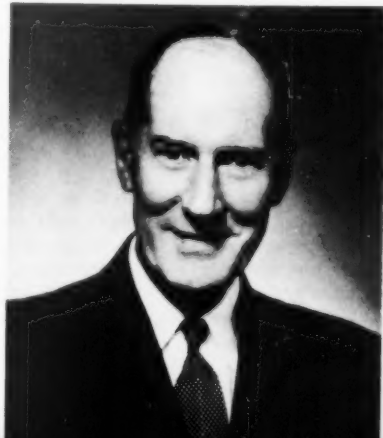
The series is held Tuesday evenings, from 7-10, in the Young & Rubicam auditorium. Dates and topics are:

Feb. 1, Responsibility of the AD; Feb. 8, Work of the agency AD; Feb. 15, Special ADs; March 1, Illustration; March 8, Other helps for the AD; March 15, Production; March 22, open, for criticism.

Louis S. Donato is chairman of the Educational and Scholarship Committee.

#### Engel heads Montreal

New president of the Montreal Art Directors Club is Stanley Engel of Federated Press Ltd. Other officers for the coming year are: 1st VP, Reginald Murdock; 2nd VP, Dick Hersey; Sec'y., W. David Feist; Treas., Margaret Kirlin; Executive Member, Kent Hansen; Associate Reps, Richard Racicot, Lorne Bouchard, Jacques Le-Flaguais.



## chapter clips

**Atlanta:** Experienced a "visual perception analysis of advertising art" at Dec. meeting. Prof. Hoyt Sherman of Ohio State University was the speaker.

**Baltimore:** Al Dorne was headliner at recent session. New club members include Everett C. Rose, James K. Lightner, William N. Schneider, Harry P. Sprow, and William A. Hunter.

**Detroit:** New members are Roy Beaver, Earl Campbell, Charles Dickinson, Kenneth Kelly, Preston Rose, Dan Yntema, Hugh Ritchie, Paul Samuelson, George Michel, Larry Sheridan, Dick Tarczynski, Jonis Gold, Jim Bernardin, Bill Simpkins, and John Weigel. Wow.

**Montreal:** New club members are Marcel Gerain-Lajoie and Mrs. Madelaine Lorrain.

**New York:** Distributed copies of the new 33rd Annual of Advertising & Editorial Art at recent luncheon . . . heard painter James Reynolds.

**San Francisco:** Detroit's Jim Hastings visited the Dec. 3 meeting . . . SF still buzzing over its big weekend with L.A. ADs . . . a local directory of artists is being compiled and should be ready early 1955 . . . new members include Edward Burk, Mel Mathewson, Maurice Mayer, Winston Norman, and Robert Scott.

### Tosca celebrates fourth by adding photography

Tosca Studios is celebrating its fourth anniversary by adding photography to its art service. Product photographer Matthew Sultan has joined Tosca, now at new and larger quarters, 41 E. 42nd St.

### New Kodak film speeds platemaking

Thin base Kodak Autopositive Film produces a negative from a negative or a positive from a positive with single exposure and development. It also makes possible lateral reversal without stripping or use of prism of straight line reverser.



**Agency art show** Campbell-Mithun of Minneapolis has hung its third employee art show. A purchase prize award is given the winners and their paintings are hung in the agency's permanent art collection. Pat Nolan, AD, at left, and Bill Burke, assistant executive AD, talk over their prize winning paintings with agency head Ray O. Mithun. TV artist Pat Desjarlait also won an award.



THE MOST BEAUTIFUL CAR IN THE WORLD

**Real cars, fake hall** When this shot was planned, first job was to find a hall big enough to shoot it in. AD Paul Newman at Kudner Agency and photographer Edgar d'Evia found a room in Detroit's Chevrolet building that was big enough but not suitably decorated for the required picture. A "hall" was designed from a small 8' set. Cars were then shot in the real hall in the desired perspective. The picture area in the big hall was 100' wide and 100' deep. It was a real job to get it evenly lit. The camera was 30' high. Although the walls and background were shot in New York from the miniature scale set, the walls of the Chevrolet hall were covered with maroon colored drapes so that the proper colors would reflect in the car roofs.

### Child art show emphasizes new materials

A new approach to child art is being demonstrated by a group of Chicago grade school pupils at the children's art exhibit at the Institute of Design, degree-granting department of Illinois Institute of Technology, Chicago.

The exhibit — entitled "Enriching Children's Art"—is on display Jan. 13 through Feb. 11 at the design school, 632 N. Dearborn Street.

Instead of the usual crayon and pencil drawings, the display will feature work in new materials such as silk screen, copper enameling, monoprints, and wood and linoleum prints, as well as work in three-dimensional materials, according to Dr. Peter Selz, head of art education at the Institute of Design.

The use of these new materials by children from the kindergarten level through the elementary and upper grades is an exploratory approach being followed by the Institute in its art education courses, Selz explained.

### European art tours

A "Grand Art Tour" and a "Graphic Arts Tour" of Europe are being organized by American Artist Magazine. The 62-day art tour leaves New York June 29. The 23-day graphic arts tour leaves June 11. For costs, details, descriptive folders, write Cy Ellison, American Artist Magazine, 24 W. 40th St., New York 18, N. Y.



**Lougee, Unwin visit Rochester**

Arthur Lougee and Bruce Unwin of the Ford Motor Co. told Rochester ADs how Ford publications are produced. Mr. Lougee showed colored slides of some of the paintings used in Ford Times. Mr. Unwin discussed the production of printed advertising for new models before their public appearance. Pictured above are Art Lougee, meeting chairman Don Elmslie, and club president Bill Smith.



### Fresh viewpoint

Dunbar Furniture ads are showing sofas, chairs, etc. in outdoor settings. AD is Alvin Chereskin of Hockaday Associates. Photos by Donald Mack.

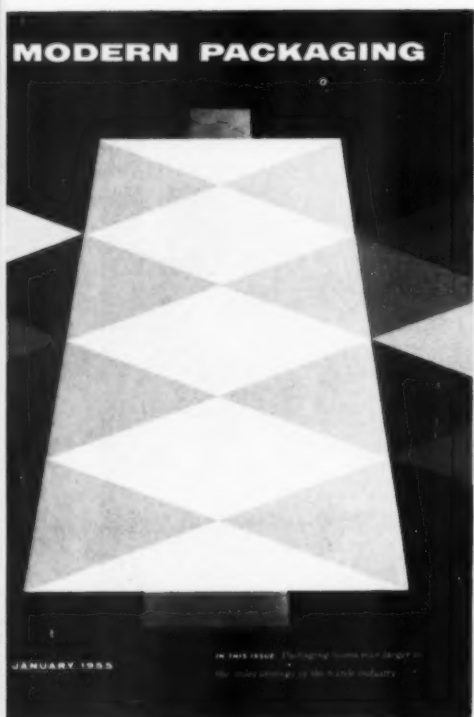


### St. Louis and Aspen

Shown above are Robert S. Robison, Head of the Commercial Art Department, Washington University School of Fine Arts, R. Buckminster Fuller, designer and inventor and speaker for the evening, and Rudolf Czufin, Executive Art Director of Gardner Advertising Co., and President of the St. Louis Art Directors Club. They are looking at an exhibit of Fuller's recent work held in connection with the first of a series of regional meetings in preparation for the Aspen conference next summer. Robison, who is St. Louis regional chairman for the conference arranged for Fuller to speak to over a hundred members and specially invited guests on design, and the international design conference at Aspen.



## MODERN PACKAGING



**Modern covers for Modern Packaging** Trade magazine Modern Packaging lives up to its name with 1955 covers by designer W. H. Allner. His interplay of contrasting colors in flat areas will keynote each of 1955's series of feature articles on packaging trends in major industries. Magazine AD is Donald Ruther.

### AIGA schedules 3 magazine critiques

So popular was the first Magazine Clinic devoted to magazine analyses and critiques last fall that three more such meetings are scheduled, when additional magazines will be constructively analyzed. The next meeting takes place Wednesday evening, February 16 at 7:15 P.M. at The American Institute of Graphic Arts, 13 East 67th Street.

Five well known art directors will each analyze two magazines. (They have studied several issues of the magazines and worked out new layouts which will be shown.) The expert analyzers are Robert Cato, art director of "Glamour"; Art Kane, art director of "Seventeen"; Herbert Roan, free lance art director; Charles Tudor, art director of "Life"; and Henry Wolf, art director of "Esquire."

After the ten individual critiques the art directors will answer questions from the audience. Those attending this meeting may sit in on any or all of the discussions.

The following magazines have been selected for review at this meeting: "Metal Progress" and "Purchasing"; "Department Store Economist" and "Armor Magazine"; "True Story" and "Baptist Leader"; "Progressive Architecture" and "Geriatrics"; "Music Trades" and "Catholic Educator."

All who are interested are welcome. Admission is \$1.50; 75c for members of the AIGA.

### Lithography show closes March 1

Entries for the LNA 5th Annual Lithographic Awards Competition and Exhibit must be in by March 1. Entry blanks are available from the Lithographers National Association, 420 Lexington Ave., New York. Brochure describing the competition and the awards catalog are being designed by Norman Perman, Chicago artist. Mr. Perman designed the November 1954 cover of AD&SN. Entries may be made by advertisers, agencies, artists, designers, lithographers, etc. Show opens May, in Chicago.

### Industrial photography contest

A \$500 first prize for industrial photography heads the awards in new category added to annual Graflex photo contest. Professional, press, non-professional and teen-age are the other contest categories. Pictures must have been taken with a Graflex. Entry blanks from Graflex dealers or Contest Manager, Graflex Inc., Rochester 8. Deadline is March 1.

### Institute of Design in fund-raising drive

Chicago's Institute of Design is raising funds to increase facilities in its architectural and industrial design departments. Goal is \$750,000. Booklets explaining the Institute's program can be obtained from Illinois Institute of Technology, 35 W. 33rd St., Chicago 16. Booklet describing the Institute of Design was designed by former student Morton Goldsholl, now head of his own Chicago design firm.

### Kodak TV show is fine cinematography

Eastman Kodak Company launched its first TV series in January. "Norby" stars David Wayne of "Teahouse of the August Moon" fame and is billed as "an outstanding example of fine cinematography." It is telecast in full color from Eastman Color Print Film. Photodirection is by Larry Williams. You can see it on NBC-TV.

### Typesetters adds lettering

Complete lettering facilities have been installed by Typesetters, Inc., New York type shop. Service, known as "Tailored Words," makes available hundreds of lettering styles, at \$1.00 per word. Copy can be phoned in, delivered in hours. Patterns and screen tints are available at no extra charge. Lettering can also be on acetate or white on black. Shop also has a complete photostat service. For style book, write company at 305 E. 46th St., New York 17.

### Friedman sponsors "Fill-in-fun"

Friem's Four Pages, newsletter of A. I. Friedman Inc., is having fun with its new contest on completing a cartoon. Captioned "Look what I got for Christmas," cartoon shows artist on stool holding the barest suggestion of his gift... a pair of curves. Contestants are to complete the drawing. Entries closes Jan. 31. Judges are Peter Donald, Happy Felton, Syd Hoff.

### Philadelphia artists have mobile Christmas

Christmas Party of the Artists Guild of Philadelphia featured an exhibit of 18 mobiles and stables designed by members on the Christmas theme. Philip Blank's mobile was judged best. Prize for best stable went to Clarence Mar-graff.



**Steinfeld joins Parrish** Harry Steinfield, formerly Vice President of the Montreal Art Directors Club and one of its founders, is now AD at Amos Parrish & Co., New York. Mr. Steinfield had been AD at Harold F. Stanfield Ltd., in Montreal, and since coming to New York a year ago had been freelancing through Art Department Inc.

#### Chaite moves, changes name

Harry Fredman, former Vice-President of Fredman-Chaite Studios Inc., has relinquished his executive association with the firm and will devote himself to painting and illustration. New firm name is Alexander E. Chaite Studios, Inc. In January the firm moved to its own building at 35 W. 56th St. Phone is PL 7-3131.

#### Kodak color film to be independently developed

Eastman Kodak Co., in a consent decree with the Department of Justice, has agreed to eliminate the processing charge from the sale price of its amateur color film and to charge separately for this service. Decree is effective the latter part of March, with some provisions effective at a later date.

Photofinishers hailed the decree as making possible substantial savings for color photographers. Since the professional Ektachrome film has long been independently processed, the ruling chiefly affect amateur films such as Kodachrome and Kodacolor. Kodak will continue to process the films and will also issue licenses to processors.

#### TDC schedules 8 forums this Spring

Eight "See for yourself" visual forums will be presented by the Type Directors Club on successive Tuesday evenings from March 1 through April 19. Each evening will cover one major problem the AD, production man, or type director faces when specifying type. Topics and chairman are: March 1: Is it too dark? Milton K. Zudeck; March 8: Will it be read? Frank E. Powers; March 15: What face shall it be? Mahlon A. Cline and Glenn Foss; March 22: How can I make it fit? Arthur B. Lee; March 29: How much type-fussing is enough? Eugene M. Ettenberg; April 5: What face is that? James M. Secrest; April 12: How shall we set it? Joseph F. Weiler; April 19: What makes it outstanding? Hal Zamboni. This final evening will be devoted to a study of specially selected examples of outstanding typography in all media. All sessions will start at 7:00 p.m. at the Hotel Shelton, Lexington Ave. and 49th St., N. Y. Subscriptions are \$10 for the series and should be sent to the club at Box 1607, Grand Central Station, N. Y. 17.

#### Models with glasses wanted

Now there's a contest to find the prettiest model who wears glasses. Sponsors, Bausch & Lomb Optical Co., Rochester. Three top winners will receive total of \$750 in defense bonds. If winning entry is submitted by a photographer or studio he will receive \$50 bonus for the picture. Grand prize winner will also get an all-expense paid trip to New York. Deadline, March 31. Photos must have girl's name, name and address of photographer or modeling agency, and name of optometrist or optician. Address "Beauty in Glasses," 213 Cutler Bldg., Rochester 4.

#### Prop Service aids photographers

To help the photographer spend most of his time behind the camera, Prop Service hunts, finds, delivers and returns props for a client.

On call day and night, Prop Service maintains its own sources of supply, contacts and transportation facilities. They claim to find everything from a whale-oil lamp to a whale.

Owners Stanley Levine and Rhoda Roth have backgrounds in styling, publicity, photography, art and design. Miss Roth was formerly a photographer's representative. Prop Service is at 115 E. 34th Street, N. Y. ORegon 9-4626.



**Photo cover** Cover on Saturday Evening Post Treasury is an illustration photographed by Pinney & Beecher. Jacket design by Seymour Robins. AD was Simon & Schuster's Bill Ferguson.

WHAT IS THE MOST DESIRED GIFT THAT COMES IN THIS SHAPE PACKAGE?

The best in the house... in 97 lands

Canadian Club

IMPORTED WHISKY - MADE BY HIRSH WALKER



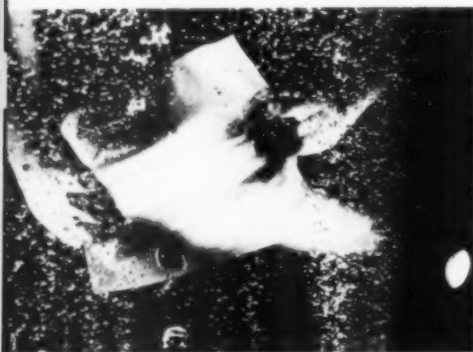
**Lettered bottle** This national Canadian Club ad was based on layout made some years ago by Caesar Ferri. Bottle art by Donald Moss, product pix by Wendy Hilty. Agency is C. J. LaRoche.

### Bowling joins Richman

Rear Admiral Jack F. Bowling, USN (ret.) has been named a director of Mel Richman Studios Inc. He will be in charge of the studio's government and industrial marketing program. Admiral Bowling is listed in Who's Who in American Art and some of his work is in the Permanent Collections of the Library of Congress and the Honolulu Art Academy. Since 1947 he has been associated with Frank C. Brown Co., Philco Corp., and El Tronics Inc.

### American art for UN now being selected

A group to select themes and artists to decorate the section of the UN Headquarters Building allotted for American Art has been formed. Roland Redmond is president of the National Council for U. S. Art Inc., a group formed to commission an American collection of murals and sculpture. Council's committee includes Lester Beall, Lloyd Goodrich, Robert Beverly Hale, Rene d'Harnoncourt, Herman More, Charles Nagel, James J. Sweeney, Grace L. McCann Morley, and Daniel Catton Rich.



**Dramatizing the invisible** That was the problem facing Peerless Photo Products Inc. and agency John Mather Lupton. New photocopy papers featured high translucency and wet strength. Lupton AD Ralph Cavan visualized a low-key photo to dramatize the paper by showing it immersed in a tank of water, backlit to reveal high translucency and vigorously stretched to point up high resistance to tearing when wet. Lew Pitzely, Arrow Photo Service, took the picture. Bubbles were created by running a small perforated air-hose from an air brush compressor through the tank. To stop the action, a 1/10,000 sec. strobe flash was used in the middle of a three second shutter opening.



### SI names Mawicke to JEC

Tran Mawicke was named chairman of the Society of Illustrators representation on the New York Joint Ethics Committee. Mac Conner and Al Tarter round out the SI Ethics Committee. At the last meeting of the JEC of New York the following officers were elected: Cecil Baumgarten, Chairman; Adolph Treidler, Vice Chairman; Henry Mitchell Havemeyer, Secretary; Al Tarter, Treasurer.

### SI plays Santa Claus

Members and friends of the Society of Illustrators played host and Santa Claus to more than one hundred and fifty underprivileged children from four welfare agencies in the Society's residence, 128 East 63rd Street, New York City.

Set before a huge Grandma Moses backdrop, the gala party was highlighted by the appearance of many famous illustrators who drew cartoons and painted pictures for the children and by the entertainment provided by Stan Freeman, noted radio and recording star. Best of all however, was the appearance of Santa himself, loaded down with a great bag full of gifts.

Children attending this year's party came from the following organizations: Silver Cross Day Nursery, Special Social Services Center, Children's Village and the New York Boys' Club.

### SI adds nine members

Nine active members have been added to the roster of the Society of Illustrators. They are, Allen Saalburg, Alex Orr, Brian Storehouse, Mary Blair, Tony Berns, Alfred Gabriel, Henry Koehler, Victor Livoti, and Robert Meyers. Former cinema star Harold Lloyd was elected an associate member

and Fred Toller, of Zurich, a corresponding member.

From mid-January to February 17 the SI galleries had a showing of the work of Robert Fawcett. On February 15 the SI will present the Air Force with a second set of paintings done for the West Point of The Air in Denver. Paintings are of the Far East and Alaska.

### LNA starts house organ

Vol. 1 No. 1 of the new house magazine of the Lithographers National Association appeared in December. LNA News is aimed at members, will inform them bimonthly of association and industry news.

### Increased stability in ortho film

Film used in production of full-color printing plates should be dimensionally stable. New Kodalith Ortho PB Film is said to be three times as stable as former film used. It is on a .005 base of extruded polystyrene and has a change of not more than .0002% for a 10% change in relative humidity.



**1 shoe, 6 colors** Closeup photo by William Ward shows off lizard texture of I. Miller shoe while stack of heels creates refreshing design and shows off color range of the line. AD was Edward Rostock of Irving Serwer.

# SARRA

**SPECIALISTS IN VISUAL SELLING IN BLACK AND WHITE AND COLOR**

## **IN ADVERTISING ILLUSTRATION**



... *SARRA* Always Shoots to Sell

## **IN TV COMMERCIALS**



... *SARRA* Always Shoots to Sell

## **IN MOTION PICTURES AND SOUND SLIDE FILMS**



... *SARRA* Always Shoots to Sell

**NEW YORK:** 200 East 56th Street • **CHICAGO:** 16 East Ontario Street



# club activities report

shows a range of interests

and programs

If you've ever been to a baseball game you've probably often wondered what the catcher says to the pitcher when they have a mound conference. And as members of an art directors club you may wonder, "What do art directors in other cities talk about and do?" It is the purpose of much of the material in this issue of Art Director & Studio News to help answer this question . . . to provide a place to exchange ideas. For this purpose all NSAD member clubs were asked to submit reports on various activities. Elsewhere in this issue are their reports on Joint Ethics Committees, Professional Status, Travelling Slide Show, and Business Conditions. Following is a summary of the general programs of some of the clubs, exclusive of social events and the annual shows.

## Atlanta

Feature programs of the year were: Color slides by Paul Heffernan of the Architectural Dept. of Georgia Tech. made in France and Spain; talk by Bradbury Thompson on how he works; discussion on modern lighting in photography, led by Hillary Bailey; all day session at University of Georgia, featuring George Samerjan, Wallace Elton, O. C. Holland (Advertising Director of Interchemical Corp.), Theodore Klaiss (of Eastman Kodak Co., explaining Fluorescent and Flexichrome processes), Hin Bridendieck, of Georgia Tech., on the aims and purposes of the new school of design there; book review and pastel demonstration by members; talk on color preparation and production by Karl Thaxton of Foote & Davies Co.; full scale stage show demonstrating how theatrical profession contributes to business and sales presentations; showing of films on brush technique; Dr. Herbert Breithaupt of University of Georgia explained his work with students drawing in the dark to develop imagination and perception; showing of work of Al Buell; Hoyt Sherman of Ohio State told of his work in the visual demonstration laboratory.

## Baltimore

Nine guest speakers were featured during

the past year. Domenico Mortellito, AD, E. I. du Pont, spoke on "Relationship of Business To Artist." Alexander Chaite, Fredman-Chaite, Inc., "Operation of a Large Studio"; George Samerjan, "Magazine Illustration"; "Lester Beall, "Posters"; other speakers were Bernard White of Argosy Magazine, illustrator Al Moore, Arthur Hawkins, Vaughn Flannery, and Howard King.

## Chicago

*Annual Outdoor Advertising Awards Competition.* This competition is best known as the "100 Best Posters of the Year Awards." It is the major national outdoor advertising competition of the year. A jury of fifteen outstanding members of the advertising profession is enlisted from every section of the country. The judging usually takes from two to three days during which every piece submitted is carefully considered and voted on by a secret ballot that we have developed. There is no discussion between judges before the voting is complete.

No entry fees are charged, all costs being underwritten by the Art Directors Club of Chicago from funds contributed by advertising agencies.

*Outdoor Advertising, Incorporated* undertakes the publication of an Annual which is distributed free throughout the profession and to schools and libraries in all parts of the world.

*Fine Art Show.* Every year Earl Gross, of the Stevens-Gross Galleries, invites each art director to show one painting or piece of sculpture in a two-week show. This year sixty-four art directors took advantage of the opportunity. A jury of awards is invited to select medals and honorable mentions. The 1954 jurors were Charles Tudor, Director of Fine Art for Life Magazine, and Francis Chapin, eminent American painter. The show is being taken more and more seriously each year and this, the fifth show, was by far the best one.

*Educational Program, The, Villemot Course in Poster Design.* Because of our close association with the poster competition, we felt that a course in poster

design by one of Europe's leading poster designers would be of great benefit to the profession. Bert Ray spent the better part of his European visit in making the necessary contacts to this end, obtaining the services of Bernard Villemot, one of France's most distinguished poster designers. Attendance to the Villemot course was limited to seventy students, and since Mr. Villemot believed he could not do justice to so large a number at once, the classes were divided, each group of thirty-five meeting two evenings a week. The course was an important highlight in the artistic experience of everyone who took it. Mr. Villemot proved to be as wonderful as a teacher as he is as an artist, and he was more than generous with his time and interest. The influence of this course will be felt for many years.

*CFAC Workshop.* In co-operation with the Chicago Federated Advertising Club, we conducted a series of classes covering the art directors function in advertising. The class was made up of people from all phases of the business. They were planned and supervised by James Sherman.

*Illinois Institute of Technology and the Institute of Design.* We have been active in helping ITT in its fund raising drive in order that they might build a new building to house their Architectural School and Institute of Design. The Institute was established in Chicago by members of the old Bahaus movement after they were driven out of Germany in 1934. It has been one of our pet projects for many years, and we hope that its absorption by ITT will give it the impetus it needs toward becoming one of the world's great art centers.

*Luncheon Meetings.* At a luncheon meeting held each month, we try to have speakers in as many allied fields as possible. This year we were extremely fortunate in that every speaker was a decided personality in his own profession. The December meeting is entirely social. The members are guests of the club—very few get back to the office from this one.

*Joint Committee with Chicago Studio Association.* This committee was formed in the interest of creating a better understanding of the problems arising in the relationship between art director and art or photography studios. It will deal with any problem, ethics excepted.

*Chicago Federation of Advertising Clubs.* As a participating member, our club has two memberships on the Board of Governors of this organization. We join in their activities and our members hold office in it from time to time. We feel

that this is an important step in maintaining the professional standing of the art director in the advertising community. *Publications.* Our one regular publication is our ADCC Bulletin. We pay particular attention to the content and appearance of this monthly. It is our one regular public relations effort. It has grown better each year and this year, with the introduction of halftone, we have had the best Bulletin in our history.

#### Cleveland

Programs thus far have included the Annual "Get down to Business" meeting where the program for the year, budgets, membership, and general plans for the year are reviewed for the benefit of the entire membership. After the first meeting most discussion of current problems is carried out by the Executive Board and presented to the Club for voting. This serves to minimize haggling because the pros and cons are presented in an orderly fashion and the voting can proceed with very little lost motion. Second meeting was an interesting one. After dinner at the Manger Hotel, Coby Whitmore spoke of his experience as an illustrator for the major magazines. Arthur Cooper, president of Arthur Cooper Inc., gave some inside dope on the operation of a large Studio. The December meeting was a movie meeting. Herbert Matter's movie on Alexander Calder; Jackson Pollock painting an abstraction; Norman McLaren's "Fiddle-de Dee"; and an original movie produced by one of our members which won first award at the 1954 Film Festival, called "Street Car" were presented to Standing Room Only audience.

#### Detroit

*January:* An informal evening following the introduction of new officers to the membership.

*February:* The Fifth Annual presentation of paintings to the hospitals of Detroit. Paintings and drawings by members of the ADCD are given to hospitals to be hung in rooms and wards. More than fifty paintings are given each year. *March:* Student Brochure Contest juried by the executive board and the exhibition committee. Each year, art students of the leading schools are invited to design the invitational brochure for the art directors annual exhibition of advertising art. Cash awards are made for the three best designs and the first eight awards are decorative T-squares with the students' names and awards engraved upon them.

*May-June:* Cover design contest for

AD&SN July issue. Editorial matter written and submitted by various members in concurrence with advertising promotion of July issue of AD&SN.

*October:* First meeting of fall season. Detroit AD's were the guests of Maxon, Inc. in the Maxon dining room. Cocktails and dinner were served and plans for the 1955 season were outlined to the membership.

*November:* A party labeled "Studio Night" was held at the Scarab Club. A representative group of art studio management were the guests of AD's on the occasion of 12th exhibition of advertising art sponsored by the Scarab Club.

#### Kansas City

Speakers and subjects at KC sessions this year included: Carl Henke, Sales Manager, General Outdoor Advertising Company, "Poster Art and Outdoor Advertising"; Robert Altman, The Calvin Company, "Animation and Industrial Films"; Joseph Hoffman, Monsen-Chicago, "Typography"; James Lentine, Chicago Artists Guild, "Illustration"; Al Troxel, Continental Display Company, a panel discussion of silk screen processes; Walter Howe, R. R. Donnelly & Sons, "Art Director's Place in Business."

#### Los Angeles

Club programs featured Al Dorne; Richard Neutra; Erwin Verity of Walt Disney Studios on "Nature Films"; Millard Sheets, "Contemporary Art In Public Buildings"; panel of studio heads and agency discussing, "Are Art Prices Too High?"; Stan Galli; John Falter; exchange meeting with the San Francisco club; UPA cartoons and short subjects. 1955 year's plans include a TV meeting and a visit to a studio.

#### Minneapolis

A different member is in charge of the programs each month. Tours are a major part of the program activity. Recent trip was to WCCO-TV studios. Studio heads explained mechanical requirements for TV production and gave actual demonstration.

#### Montreal

Some of the outstanding occasions were a Discussion-lecture with Robert Fawcett, well-known illustrator. A slide lecture by George Swinton of the Department of Fine Arts, Queens University, Kingston, Ontario, on "Communication in Art." Our own member, Stan Engel,

gave a very successful talk on Typography. Another member, Charles Fainmel, spoke on the use of abstraction and colour in commercial design. Mr. Stan Lowe, Assistant Australian Trade Commissioner, showed and introduced some Australian movies on Life and Nature in Australia. On several occasions the club was shown award films, straight and animated.

#### Philadelphia

Our two outstanding meetings were October 1st when Al Dorne narrated his full color picture entitled, "How I Paint a Picture," and November 5th when William Mitchell, Director of the styling section of General Motors, presented a slide talk and motion picture on "Design Trends of The Future."

#### Rochester

The club's programs for 1954 included the following:

A. D. Johnson, Assistant Director of Advertising, Eastman Kodak Company, on the need for, and ways to develop, greater accord between art director and management.

Egmont Arens, Designer, New York City, a discussion of some of the techniques of modern packaging and designing.

Ralph Evans, Director of Color Technology, Eastman Kodak Company, on depth perception in color photography.

Mark Wiseman, Research Consultant, on how the art director can utilize readership research to create more effective advertising.

Tom Ruzicka, John P. Smith Printing Company, Rochester, a commentary on the history, development, and modern technique of book-jacket design.

Arthur Lougee and Bruce Unwin, Ford Publications, on procuring art work and illustration for the Ford Times and Lincoln-Mercury Times.

All of these talks were illustrated—usually by color slides—and each was followed by a question and answer period. The March, April, and October meetings were open to the "public" with a fair attendance of students and other non-members.

In addition to the regular meetings the club's activities included an extensive education program in cooperation with the Rochester Institute of Technology, a Famous Artists Schools Competition Award, and a "Sunday-painter" exhibition of the member's extracurricular work. All of these activities are being expanded in 1955.

(continued on page 81)

# NSAD

## *President Wallace Elton reports on growth / activity*

*Wallace W. Elton, AD and Vice President of J. Walter Thompson Co., is winding up two years as President of the National Society of Art Directors. Under his leadership the NSAD has grown in member clubs, total individual membership, and has expanded its field of action and influence. In this report Mr. Elton details some of the major lines of progress. During his two years in office Mr. Elton visited NSAD clubs in Canada, in the South, on the West coast, in the Midwest and in the East. He also visited art groups in Japan, Italy, and Spain.*

In less than ten years the club membership in the National Society of Art Directors has grown from the original six to a far flung twenty. This is an achievement in numerical strength, but the growing potential force for leadership and for good business influence is more important than numbers.

The strength of NSAD lies not so much in its approximately 2500 members as in the success of the twenty clubs to which the members devote their time and efforts. NSAD is a symposium and a means of communication

for those clubs. NSAD can help make the individual successes of one club the triumphs of all clubs. The problems of most clubs are common problems and a solution that has been discovered in New York or Chicago may very possibly be a solution in San Francisco or Atlanta. Information from the Philadelphia club could furnish inspiration for Montreal and vice versa.

Inspiration is often triggered by nothing more than a bit of timely information. NSAD provides a common purpose for the exchange of information and the pages of this magazine offer a good vehicle, but it's up to the individual clubs to furnish the actual information.

Without making a swing around the art director club circuit it is difficult to appreciate the amount of information contained in the collective experiences of NSAD member organizations. A quick review of the various clubs' activities would show them working toward surprisingly similar objections. It would show them to be conscious of a similar set of problems, too.

Here are five areas where most clubs have much in common.

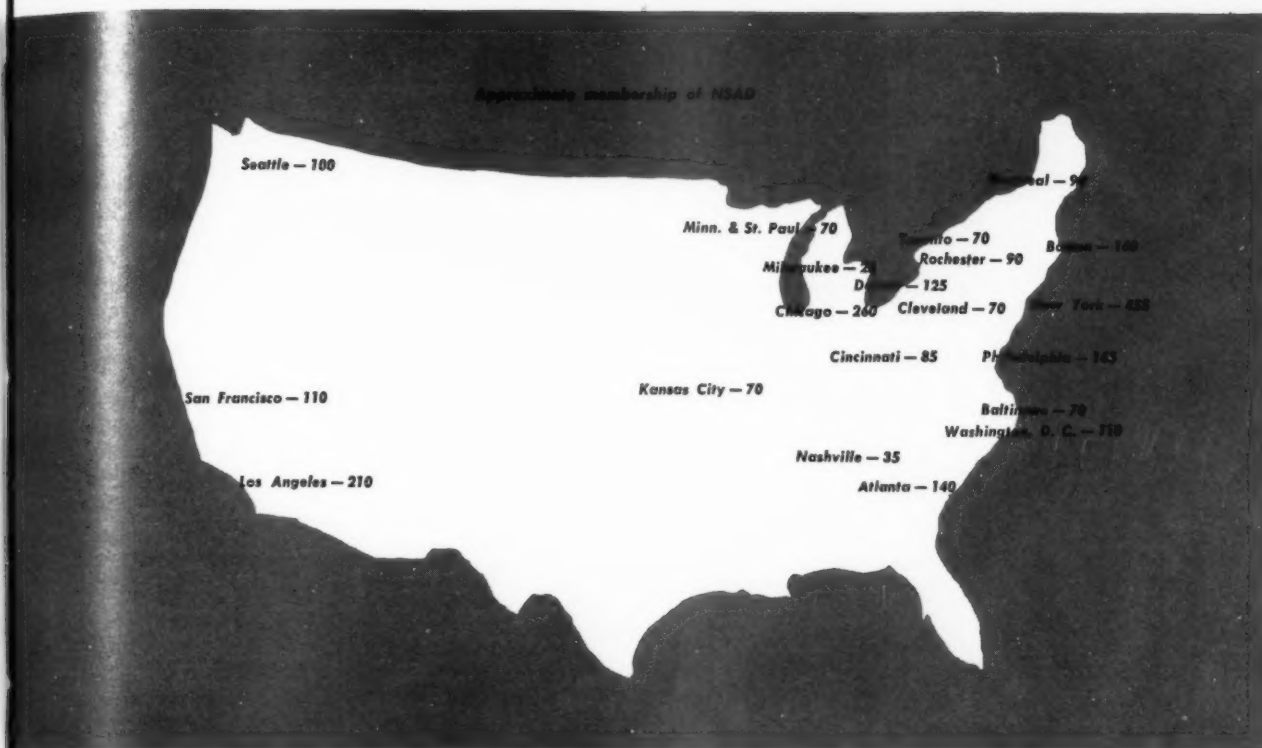
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Art Director



**1. Education.** Most of our clubs have an educational program designed to influence or aid the teaching of students or beginners. Some clubs are holding seminars or courses of instruction in layout and design. Others are providing teachers and lecturers for schools and colleges. Scholarships and the offer of actual jobs furnish student incentive in several cities.

NSAD's educational review under the guidance of former president Guy Fry has stirred considerable interest. It was started even before the current demand for advertising education that is now a popular 4A topic.

Every NSAD club can take some part in an educational effort, either by aiding an established school or through its own program.

**2. Joint Ethics.** Members of art groups in New York established the code of ethics that is now subscribed to by all member clubs. The establishment of a Board of Joint Ethics gives action to the idea and is a project worthy of every club.

The NSAD Secretary-Treasurer, Cecil

Baumgarten, is chairman of the New York board and has guided the preparation of material now going to all clubs.

**3. Professional Status.** Promoting and improving the status of art directors is a long range endeavor and not as readily subject to planning as most programs. However, every public activity of an art director's club should be made a conscious step in this direction. Any club's behavior and performance in the programs mentioned under items 1 and 2 can be made to reflect credit upon art directors in general.

An annual show is a common means of calling public attention to the work of an art director's club. Currently, smaller clubs are considering joint efforts to extend the influence and increase the scope of local shows. In any case, an art directors exhibition is an opportunity to attract the attention of all departments in advertising, publishing, education and other branches of public communication.

**4. General Program.** It is usually recog-

nized that our organizations are no longer justifiable as social clubs only. Certainly the most successful and influential clubs are those with progressive, ambitious programs. Some large clubs have an avowed objective of getting every member on a committee.

**5. Business Conditions.** Whether or not we can do anything about business conditions may be a moot point, but certainly business conditions have an affect on us. Every art directors club can, at least, stay alert to the latest changes and trends in business through planned study and by inviting speakers from other fields of activity.

A program of guest speakers should include at least as many business men from non-art fields as from areas of art or design.

The New York club is planning a national art directors convention and that should do more than any previous activity to promote an exchange of ideas. In the meantime, each club should attempt to attract speakers from other cities and from other industries. Isolation is no good for art directors.



# How's business?

AD&SN asked this question of the twenty NSAD member clubs from coast to coast. The clubs in turn checked local artists, studios, and buyers, and in general agreed that 1954 was a good year, in many cases the best year yet for dollar volume of art services. Many cities particularly pointed to the business growth in their areas and the greater reliance of local buyers on local suppliers.

Perhaps total volume for the business hit a record high this year . . . record space expenditures indicating record amount of art bought. But the increased number of suppliers in many cases has kept individual studios and artists from feeling the boom. Furthermore the development of TV and the increased use of color in newspaper advertising, packaging, etc. has had an uneven effect on the art profession.

Some of the comments from key art centers are:

## Atlanta

Situation has been steady. In August there was a very short period where the backlog of commitments caught up to or nearly caught up with the free lancers, and indications that another period might develop at the turn of the year so far haven't done much to materialize. Few of the Atlanta free lancers have had many free days at all.

Two new studios will open for 1955. There has been an average of a new free lancer per month coming to town. On the basis of the ADC membership of 120, that's a 10% increase over-all for the year.

Another healthy barometer is the friendly competition between the art material dealers. Available stocks here and selection of materials has been substantially increased.

## Baltimore

The commercial art studios here in Baltimore have, on the whole, been con-

sistently busy this year. There have been ups and downs but the average level has been pleasantly high. The Baltimore art market is not tied in in any way with New York or other cities where conditions may have been tighter. We are a smaller community here and the competition is not so keen as in other cities. At the moment, there is no reason to believe that next year will bring any radical change, either up or down.

## Cleveland

Business in the Cleveland area has been spotty over the past three months. Clients and agencies seem to be holding back. Consolidation of trade paper advertising and increased emphasis on National Consumer space has accounted in a large part for the slackening of business. Studios look for a brightening after the first of the year. At this writing many accounts have not formulated plans for '55 campaigns. Therefore the first three months of '55 promise to be hectic for art and production.

## Detroit

The all-out competition in the automobile industry which had a great dollar-volume year in 1954 will continue with high excitement this year. Emphasis of vibrant colors in automobiles of all manufacturers gives signal that the duel is here to stay. The effect has been stimulating to advertising and agencies are pulling the stops to gain the attention of the consumer public. The tempo has been stepped up resulting in more work for artists and printing suppliers. Some shifting of accounts to different agencies is fact and some personnel switches are in evidence. Additional car models to the already sizable list were announced in late 1954 with at least one more (Ford's new *Continental*) to make its bow during 1955.

A rise in unemployment during the

summer of 1954 was felt immediately in local retail sales and reflected in retail advertising but recovered before the end of the year when industry called back many of the unemployed. The phenomena of the giant suburban shopping centers pulled sales from downtown Detroit shopping areas and has given rise to newspaper campaigns to bring the buying public back to the urban stores. Advertising prospects—good.

## Kansas City

One studio reports business 25% better than last year. Another studio reports business 10% ahead while a third reports a 10% fall-off. Three other studios found business about the same as in 1953.

## Los Angeles

Studios contacted report billings ahead of 1953. In many cases increased business has forced expansion of space and personnel.

## Milwaukee

Studios report an average increase of 21.2% in gross billings. For 1955 expectations range from 20% better to just "better." Some studios have added space, personnel, and new services.

## Minneapolis

Studios and independent artists in the Minneapolis-St. Paul area report business very good in general but spotty. The newer and smaller studios in general are having a difficult time but established studios are adding personnel, expanding to meet anticipated increased future demands. Advertisers are said to be more aware of local artists so that a larger share of the ad dollar spent by Minneapolis agencies and advertisers is being spent locally.

## Montreal

Business was "fairly good" although slack in the early Fall. "The pace quickened toward year's end and prospects for 1955 are considered favorable all along the line."

## Nashville

A busy and profitable year, says Nashville of 1954. Records are expected to be equalled or exceeded in 1955. Impetus to advertising in the area has been given by the industrial development in the South.

## Rochester

Typical comments gathered are:

"Continued good business, but increasingly more competitive . . . The buyers' market has had a definite influence on the work we are doing for our clients. There's a lot more work along the lines of catalogs and direct mail . . . and, as the competition increases among manufacturers they become more critical of their advertising which taxes the creative ability of the art studio and advertising agency."

—owner of art service

"First quarter off, second quarter better, third falling again, fourth finds business on the rise with indications of a steady volume for the balance of the year."

—art director, printing house

"Very good this year . . . hopeful for '55 . . . much more use of photography."

—art director, advertising agency

"Commercial end up about ten percent over last year . . . looks good for next year . . . use of more color and specialized sales aids like slides . . . more interest in competition and original ideas."

—partner, photographic studio

"Spotty this year . . . same for next year . . . nothing particularly new except the inevitable new trends since art never stands still."

—owner, art service

"Business in 1954 has had a steady increase and should be as good, if not better, in '55. From our standpoint, research and motivation studies have been the most important influence on our creative thinking."

—vice-president, charge of art advertising agency

## Seattle

"A survey of the leading studios was taken. The questions were aimed at getting a representative picture of the art business in our locality.

Here is what the survey shows:

- (1) Gross business in studios this year amounted to about a 10% increase over last year. Most studios enjoyed this increase with but few exceptions.
- (2) Being a very optimistic area, it was natural to find that every studio expected to increase its gross business next year.
- (3) Generally, the increases are attributed to greater volume and better paying art jobs. In a few cases increased staff was also a factor.

In drawing any conclusions from this survey, it is most evident that Seattle is a growing art town and enthusiasm for the future runs high. Leading factors in the growth of the art business here are the expansion of local advertisers and the increase of advertising budgets. Not to be overlooked, of course, is the fact that top quality art is now also available in Seattle.

Although the picture may seem rosy, there is still a lot of pioneering to be done, but with the help of the art directors club a combined effort makes progress a lot faster."

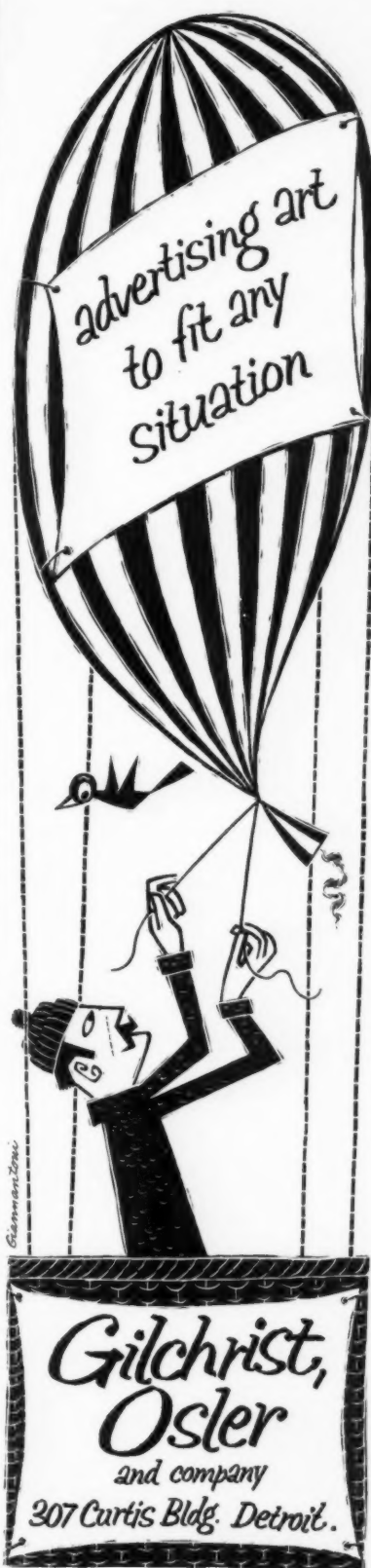
## Washington, D. C.

"Here in Washington, 1955 looks like a good year. A number of studios in the middle of December found themselves piled up with work that will keep their present staffs busy through April. Some are contemplating moving to new quarters within the coming year.

This past year has been marked most strongly by a dispute with the government over the form of a contract which, in one form or another, has been awarded to various studios and other suppliers for a number of years. This contract has called for hourly rates on various kinds of art work, and the rates have been determined, item by item, by taking the figure offered by the lowest qualified bidder, and allowing all qualified bidders to meet that price. Each year the prices have been getting lower in most categories, forced down by new bidders entering the competition. As a result, the figures offered this year were too low to maintain standards. The studios which had, in the past, been doing the major work under the contract, found it impossible to bill at the contract prices, and refused to accept this year's contract.

It is still too early to judge the results of this action, but nobody seems to be too happy at the situation. In order to get the quality of work they want, government agencies must use a more complicated method of purchasing. Local studios, on the other hand, regret not being able to do worthy government projects. The Art Directors Club is concerned over the threat to standards the new government prices represent.

Some of the studio heads have privately indicated that they seem to be better off without government contracts. They have been forced to find new clients to fill the empty spaces in their schedules, and this new business is more profitable."



# what are artists doing to achieve professional status?

L. F. MOCK, PRESIDENT, THE ARTISTS' GUILD, N. Y.

Unfortunately, artists in general are doing nothing to establish themselves as professionals. Most of us do not even know that we are not classified as professionals. The old common picture of the artist as a visionary, impractical dreamer, starving in a garret, is not far from accurate as far as most individual artists are concerned in their complacent picture of the regard in which they are held by the public, by their clients, and by the legislatures of the various states. The truth of the matter is that the artist is regarded by the public as an odd and impractical species, by the buyer of artwork as the least resistant and therefore most logical recipient of the headaches of impossible deadlines and untenable requirements, and by the legislature, at least by the tax department of the State of New York, as an itinerant vendor, or marketer of a tangible product that can be lumped in with pots, pans, and hardware. None of these have any conception of the training, experience, and talent required to produce even the least of our output. And apparently, neither does the artist himself have enough pride in the qualities which he brings to his creations to stand up for the recognition he deserves. I suppose the psychologists have a name for it on an individual basis, such as suppressed ego, or unexpressed id, or something.

Fortunately, a few artists have discovered the weakness of such a negative individual approach and have taken some steps toward solving the problem. In New York, the Artist's Guild, guardian of artist's rights and responsibilities since 1920, has spearheaded a drive to obtain for all artists the recognition of the qualities which each has had to bring into the creation of his work. From the correspondence we have re-

ceived since the announcement of our intention, we have struck a responsive cord from artist organizations all over the country. In most major cities, similar committees have been set up to search for a solution to this age old problem, and apparently strong feeling among the artists and those whose interests are parallel to those of the artist have been aroused. Since the publication of my first articles in AD&SN I have received letters from all over the country in recognition of the need, and offering suggestions for procedure. The pattern is becoming clear.

The first step is for these small groups to arrive at a clear definition of the problem, and to suggest a program for its solution. So let me, as chairman of the New York Guild's committee, attempt a definition.

A professional is a person who brings special qualifications or training into the execution of the task for which he submits himself. This can be based upon the educational qualifications which he starts with, or upon the experience which he has accumulated during the course of his development. It depends upon the standards which are obtainable within the profession. These standards are of a tangible and intangible nature. The tangible is evidenced in the quality of expression, and the skill in execution with which each piece of artwork is created. The intangible shows up in the ethical concepts within which the creator (and the purchaser) works. It is my belief that the Code of Fair Practice of the Joint Ethics Committee has given us an excellent basis for our conception of the ethical basis upon which we work. It may be that certain additions or amendments to the code may become neces-

sary, but the framework is solidly based, and should be taken seriously by artist and buyer alike. As a matter of record, this has apparently already occurred, as the use of the Code on a nationwide basis has been definitely established. We have, I believe, the only profession which is self-governed and self-defined, thanks to the work of the Joint Ethics Committee and the similar groups that have been set up around the country.

The tangible aspect of our work is somewhat more difficult to define, as the quality of expression, and the definition of skill, is, has been, and always will be very much a matter of individual opinion. Almost every artist I know has been told by one buyer that his work is too tight, and by another that it is too loose. The definition of quality must be established to include the range of such diversification of opinion, because for the purpose for which the artwork is being considered, both are right. We, in New York, believe that the solution lies in a committee or board, composed of artists and art directors and other buyers, whose experience is broad enough to encompass the whole field, to establish the standards by which we may become classified as professionals in the field of our choosing, whether by reasons of talent or practicability.

Once these basic questions have been established by the comparatively small group who are willing to devote their time and thought to the good of the whole profession, it becomes imperative to find backing for the movement among all individualistic and non-joining types of artists, whose numbers are legion. Either by joining one of the existing groups, contributing time or money, and wholehearted cooperation,

you as an individual artist, art director, or any other person whose future is tied up with the future of the art profession, can contribute your effort to the development of an inevitable and important movement for the good of the profession.

To those in the New York area, I urgently recommend active participation in the Guild work. To all others, let me offer our wholehearted cooperation in efforts of your own, or of your own groups. The Guild address in New York is 129 E. 10th St., New York 3, N. Y.

#### Editor's Note

Around the country different areas have shown varying degrees of interest in their status as professionals. To some it affects the amount of state taxes they pay. To others it is simply a matter of higher level recognition. Several NSAD clubs reported on the extent of interest in professional status in their areas. Excerpts from their reports follow.

#### Baltimore

"There is little or no interest and no knowledge on this subject. 'Professional Status' does not enter into the local picture. There would be no incentive to join a national movement to obtain it."

#### Los Angeles

"We have what is called a 'Use Tax.' It was originally a sales tax, but the State changed it to include uses. We do not have a Professional Status as such. Several of our ADLA members have expressed the desire to bring such a move about. All of us feel that it would be an excellent idea; but first we will do a thorough job of looking into how and what can be done about it."

#### Montreal

"In the Province of Quebec, artists and designers are considered manufacturers, not professional people. They need a business license and have to pay a 10% sales tax out of their takings."

#### Seattle

"Taxwise, the artists product in the State of Washington is classified as a service, subject to a tax of six-tenths of one per cent on the gross volume. In addition, the city of Seattle taxes the artist's gross sales under the same classification at a rate of one-tenth of one per cent. The free-lance artist pays

a license fee of \$1.00 to both city and state. Licenses are renewed yearly without charge. Professional status would not change the tax obligation. Until further study indicates substantial benefit we are not likely to show more than mild interest in obtaining recognition as a profession."

#### Washington, D. C.

"Professional status in Washington seems to be something of which nobody is quite sure. There are two separate worlds existing together—the world of government and the world of industry. While the outsider feels that government is our entire industry, actually most Washington activity—especially in the art field—is non-governmental. We do have the usual retail activity of a large center, with nearly two million people, plus a great many trade associations, and representatives of the major corporations. We also have a few large national advertising accounts. The government artist, with his sights on the civil service regulations and each year's appropriations, sees little of the commercial world. The commercial artist, who frequently came to Washington originally for a government job, frequently looks with contempt at the rule-bound civil servant.

Few of the studios depend solely upon government contract, although most welcome this kind of business. Since the war, government contracts seems to have been playing less and less a role in the economy of this industry.

All of this complicates the question of professional status for the artist in this area, and the young AD Club of Metropolitan Washington has not yet sunk its teeth into the problem. There is a committee on professional status, recently established with Paul Dunbar as chairman, which is feeling its way carefully. They have drawn up a questionnaire which will be circulated among both government and non-government artists, in an attempt to collect the facts for a study of our current position. This has not yet been distributed.

A related matter is that of the sales tax of the District of Columbia, and its effect on the transfer of art work. The interpretation as to art as a commodity is far from clear, and there is a special Tax Committee, led by free lance artist John Burwell, which is trying to straighten this matter out. It is a difficult matter to pin down without an actual court case, and nobody wants to be the first to go to jail, for some peculiar reason."



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# films for club programs

All films listed are 16mm with sound unless otherwise noted. Explanation of source keys (such as AFR, CCNY) is given at the end of list. Complete catalogs of films available may be obtained from the various organizations.

## ART

- ART INSTITUTE.** 10 min. B&W. \$2.20. AFR. Chicago Art Institute's collection of works of art from ancient to modern.
- ART SURVIVES THE TIMES.** 10 min. B&W. \$3. CMC. Postwar resurgence in art. Matisse, Picasso, Utrillo, Braque and Rouault.
- GEORGES BRAQUE.** 17 min. B&W. \$10. FI. An examination of his work and its development.
- BUMA.** 9 min. Color. \$4. EBF. Central and West African sculpture—carved wooden statues and masks. Striking light effects and African music.
- ALEXANDER CALDER: SCULPTURE & CONSTRUCTIONS.** 10 min. Color. \$5. MMA.
- COLOUR IN CLAY.** 11 min. Color. \$2.50. BIS. Art and science of making modern English pottery.
- CUBISM.** 17 min. Color. \$15. CMC. Explores development of cubism showing works of Braque, Picasso, Leger, Gris and others.
- FLEMISH PAINTING, 1440-1540.** 11 min. Color. Free. FI. Jan van Eyck, Petrus Christus, Joos van Cleve, Mabuse, Metsys, Rogier van der Weyden and others. Filmed at Detroit Institute of Arts.
- FLEMISH PAINTING, 1540-1640.** 10 min. Color. Free. FI. Pieter Breughel and Peter Paul Rubens, including Wedding Dance by Breughel.
- GIOTTO'S LIFE OF CHRIST.** 55 frames, filmstrips. Color. Silent. \$1. CCNY. Frescoes painted in the Arena Chapel at Padua, Italy, 14th Century.
- GOYA—THE DISASTERS OF WAR.** 20 min. B&W. \$10. FI.
- GRANDMA MOSES.** 22 min. Color. NYPL. Biographical. Narration by Archibald MacLeish.
- II. DEMONIACO NELL 'ARTE.** 16 min. B&W. \$10. CF. Works of Breughel, Bosch, Greunwald, Schongauer and other Flemish and German painters of the 15th and 16th Centuries.
- DONG KINGMAN.** 15 min. Color. \$15. CF. Follows the artist through the various stages of painting a picture. Explores his approach to art and his life.
- L'ART RETROUVE.** 10 min. B&W. \$3. MMA. (English version, FI. \$6). Glimpses of the painters Utrillo, Rouault, Braque and Picasso; sculptors Janniot, Gimond and Laurens and architects Le Corbusier and Perret in the resurgence of creative activity in France.
- LISMIE.** 20 min. Color. \$6. IFB. Review of the work of the Canadian artist, Arthur Lismer, emphasizing his contribution to art education and contemporary Canadian painting.
- LOOKING AT SCULPTURE.** 10 min. B&W. \$1.50. BIS. A trip through the sculpture room of London's Victoria and Albert Museum. Narration by Michael Redgrave.
- MATISSE.** B&W. 20 min. \$6. CF. The artist and his methods of work, his artistic credo, his use of simplification.
- MICHELANGELO: THE SISTINE CHAPEL.** 50 frames, filmstrips. Color. Silent. \$1. CCNY.
- MIDDLE AGES.** 49 frames. Color. Silent. \$1. CCNY. Life of the Middle Ages through art, architecture, manuscripts and defines social order of the day.
- HENRY MOORE.** 26 min. B&W. \$3.75. BIS. FI. A study of the artist, his work, views on painting and sculpture and his techniques.
- PAINTERS OF QUEBEC.** 18 min. Color. \$6. IFB. Introduction to the work of Suzor-Coté, Clarence Gagnon, Fortin, Lemieux, Pellan, Masson and Bieler.
- JACKSON POLLOCK.** 10 min. Color. \$7.50. FI.
- PORTRAIT OF HOLLAND.** 12 min. Color. Free. FI. 17th century Dutch painting in the collection of the Detroit Institute of Arts.
- REMBRANDT.** 85 min. B&W. \$17.50. CF. Life and career of a revolutionary painter of the past.
- REMBRANDT — POET OF LIGHT.** 13 min. B&W. IFB. Documentary film of the great Dutch painter. Shows many drawings and etchings as well as a large number of paintings.
- RENOIR.** 23 min. Color. \$20. CF. Over 50 of Renoir's outstanding works.
- THE TITAN — STORY OF MICHELANGELO.** 67 min. B&W. \$60. CF. Dramatizes the work of the great Renaissance artist. Narrated by Frederick March.
- UNCOMMON CLAY.** 20 min. B&W. \$10. IFB. Unusually sensitive photographic techniques show sculptors at work and their creations. Donald De Lue, Wheeler Williams, Paul Man-ship, Cecil Howard, James Earle Fraser and Laura Gardin Fraser.
- WORKS OF CALDER.** 20 min. Color. \$15. MMA. Poetic, almost abstract, interpretation of Calder's work. Photography by Herbert Matter.
- KLEE WYCK.** 15 min. Color. \$6. IFB. Story of Emily Carr—Klee Wyck to her Indian friends — who painted mysterious, brooding subjects in British Columbia's Pacific Coast in the forests and Indian villages.

## ART AND DESIGN TECHNIQUES

- AN ADVENTURE IN CASEIN PAINTING.** 25 min. Color. \$5. Michael Engel Associates, 460 W. 34th St., NYC. Anna E. Meltzer and John J. Newman demonstrate technique and methods of painting with casein color.
- CLAY IN ACTION.** 13 min. B&W. \$2.50. EBF. Demonstration by Arturo B. Fallico of Chicago Teachers College. From first application of clay to armature to the finished work.
- COLOR KEYING IN ART AND LIVING.** 11 min. Color. \$4. EBF. Study of color relationships with abstract demonstrations of color deceptions. Applications to art subjects and aspects of everyday life.
- CREATION OF A PORTRAIT.** 11 min. Color. \$4. EBF. A. G. Warshawsky demonstrates steps in painting a portrait.
- CREATIVE DESIGN IN PAINTING.** 10 min. Silent. \$1.65. AFR. Demonstration by Prof. Chas. J. Martin, landscape painter, of the organization of lines and areas in a rectangle.
- DRAWING WITH A PENCIL.** 11 min. B&W. \$2.50. EBF. Theodore Kautzky demonstrates technique of drawing a scene with a pencil. Emphasizes gen-

eral design, thumbnail sketches, sharp lines, broad planes, textures. Photographed through the eyes of the artist.

**HOW I PAINT A PICTURE.** Color. Commentary and work by Albert Dorne, Famous Artist School, Westport, Conn.

**PAINTING IN ABSTRACTION.** 10 min. Color. \$4. EBF. Eliot O'Hara presents his own technique of abstracting desired elements for a watercolor painting. Emphasizes the careful arrangement of planes and colors and shows how purpose influences choice and technique.

#### PHOTOGRAPHY

**BEHAVIOR OF LIGHT.** 10 min. Silent. Color. \$3-\$6. MMA. EKC. Eastman Kodak's film on light and shadow, reflection, refraction and color.

**FINE CAMERAS, AND HOW THEY ARE MADE.** 28 min. Color. Free. MTP. Explanation of optical principles.

**HUNTING WITH A CAMERA.** 15 min. Color. NYPL. Capture of Canadian wildlife without a gunshot.

**THE NATURE OF COLOR.** 10 min. Color. \$3.25. CCNY. Principles of color combination; analyzes color-film processing; shows color mixing with light and paints.

**QUALITY IN PHOTOGRAPHIC LENSES.** 25 min. Color. EKC. Manufacture of photographic lenses.

**QUALITY IN PHOTOGRAPHIC PAPERS.** 20 min. EKC. Manufacture, preparation, application of emulsion, testing.

#### EXPERIMENTAL, INSPIRATIONAL

1941. 5 min. Color. \$5. C16. Experiment with violent color, swiftly changing compositions and a brilliant score depict the impact of war on the artist.

**ANALOGIES NO. 1.** 9 min. Color. \$10. FI. Jim Davis leaves his studio to discover new and exciting forms of light imagery in nature.

**APPASSIONATA FANTASY.** 10 min. Color. \$7.50. FI. During the playing of the Beethoven sonata, colored shapes and forms move in patterns to the music.

**ART AND MOTION.** 17 min. Color. \$8. CMC. Demonstrates variety of forms found in nature, paintings, mobiles and new film techniques.

**BEGONE DULL CARE.** 9 min. Color. CF. \$5. Norman McLaren painting directly on film.

**THE CAGE.** 25 min. B&W. Silent. \$15. C16. Surrealistic analysis of a young man's growing up.

**CLINIC OF STUMBLE.** 16 min. Color. \$9. C16. Experimental dance film with

multiple exposures to create dance patterns not found on the stage.

**COLOR.** 10 min. Color. Silent. \$3. SF. Constructivist film exploring visual proportions of pure color and texture.

**COLOR DESIGNS NO. 1.** 7 min. Color. Silent. C16. Slowly changing color filters and lighting create atmosphere and sense of depth and space.

**A COMMUNICATION PRIMER.** 22 min. Color. \$12.50. MMA. Variety of methods of communication are demonstrated: calligraphy, modern painter, telegraphy, speech, photography. Done by Charles and Ray Eames.

**FIDDLE DE DEE.** 4 min. Color. \$3. CF. Color abstraction hand-painted on film by McLaren.

**FORM REVOLUTION.** 13 min. Color. \$7.50. FI. Concepts of form, volume and form in motion conveyed through photographs of modern sculpture, chiefly abstract.

**THE IDEA.** 27 min. B&W. \$9. C16. Said to be the first trick film with a serious theme. Based on Frans Masareel's woodcuts. Music by Honegger.

**THE IDYL.** 10 min. Color. \$10. C16. Music and color blend in abstract expression of the artist's feelings about nature.

**LE BIJOU.** 7 min. Color. \$8. C16. Symbolizes the artist in search of creative fulfillment.

**THE LEAD SHOES.** 18 min. B&W. \$10. C16. Surrealist exploration of two old English ballads, interwoven with a boogie score. Produced at Calif. Institute of Fine Arts.

**LIFE AND DEATH OF A SPHERE.** 6 min. B&W. Silent. \$7. C16. Motif, a cyclical form, is stated and developed. Abstract film.

**LIGHT-PLAY IN BLACK-WHITE-GRAY.** 6 min. B&W. \$10. FI. Moholy-Nagy illustrates the forms and relationships of his constructivist art.

**THE MAGIC CANVAS.** 10 min. Color. \$2.50. BIS. Study in movement, form and color, an experiment by John Halas and Joey Batchelor.

**MOTHER'S DAY.** 23 min. B&W. \$15. FI. James Broughton's manipulation of time, space, emotions and symbols.

**MOTION PAINTING NO. 1.** Color. 10 min. \$15. MMA. Oil painting on glass in abstraction to a Bach Brandenburg Concerto.

**NEIGHBORS.** 9 min. Color. \$5. CF. Norman McLaren and a parable.

**PEN POINT PERCUSSION WITH LOOPS.** 10 min. Color. \$5. CF. Explanation of principles and production of synthetic sound, showing McLaren's experimentation with handdrawn sounds on film.

**THE PETRIFIED DOG.** 19 min. B&W. \$10. C16. Surrealistic film of a child's nightmares; highly experimental sound track.

**THE POTTED PSALM.** 25 min. B&W. Silent. \$10. C16. Surrealistic.

**THE PYTHONESS.** 3 min. B&W. \$1. BIS. Kathleen Raine narrated by Mary Morris, drawings by Henry Moore.

**ROOM STUDIES.** 7 min. B&W. \$7. C16. Hand-drawn abstract film by Soren Melson of Denmark.

**ROUND TRIP IN MODERN ART AND TOC-CATA MANHATTA.** 8½ min. Color. Silent. \$5. FI. The former film is a visual adventure into the meaning and structure of modern art. The latter was painted by hand onto the film.

**SAILOR'S CONSOLATION.** 2½ min. B&W. \$1. BIS. Thomas Dibden narrated by Stanley Holloway, drawings by John Minton.

**SPRING AND WINTER.** 6½ min. B&W. \$1.50. BIS. Shakespeare narrated by Michael Redgrave, drawings by Mervyn Peake.

**STUDIES NO. 6, 7, 8 AND 11.** 5 min. each. B&W. \$4. MMA. Abstractions to music by Oskar Fischinger.

**THE TEAR.** 7 min. B&W. \$7. C16. Medley of Danish experimental films, including violent abstractions hand-painted on film.

**THREE ABSTRACT FILM EXERCISES.** 8 min. Color. \$6. C16.

**THROUGH THE LOOKING GLASS.** 10 min. Color. \$10. FI. Jim Davis photographically distorts to realm of surrealism.

**TWA CORBIES.** 2½ min. B&W. \$1. BIS. Traditional Scottish Ballad, narrated by John Laurie, drawings by Michael Rothenstein.

**WINTER GARDEN.** 2½ min. B&W. \$1. BIS. David Gascoygne narrated by Michael Redgrave, paintings by Barbara Jones.

**THE WORLD OF PAUL DELVAUX.** 12 min. B&W. \$12. C16. Dream-journey through the surrealistic world of Delvaux's paintings.

**ZIGZAG.** 7 min. Color. \$5. FI. Dancing brilliant colors in nervous patterns.

#### CALLIGRAPHY, LETTERING, TYPOGRAPHY

**AN INTRODUCTION TO MECHANICAL DRAWING.** 20 min. B&W. Silent. \$2. FWC.

**HISTORY OF WRITING.** 28 min. B&W. \$5.50. EBF. Evolution of writing from signs and pictures. Analyzes early Chinese, Mesopotamian and Egyptian writings, through Greek and Roman alphabets to present alphabet.

(continued on following page)

## Films

(continued from preceding page)

- LA LETTRE.** 10 min. B&W. \$3-\$6. MMA. Development of lettering from Roman capitals through cursive to Renaissance and modern.
- LOVE OF BOOKS.** 11 min. B&W. \$1.50. BIS. Calligraphy and craftsmanship in the tradition of great bookmaking.
- NEWSPAPER CHARACTER.** 35 mm filmstrip, 142 frames, sound. Free. ML. Discussion of newspaper head display and body types.
- PRACTICAL LETTERING.** 25 min. B&W. Silent. \$3. FWC. Pencil and speedball techniques in Commercial Gothic lettering.
- PRINTING THROUGH THE AGES.** 13 min. B&W. \$3. EBF. Shows early methods of reproduction and transition from pictures to letters. Illustrates Gutenberg's contributions and shows the evolution of modern type faces and modern reproduction methods.
- THE STORY OF PRINTING.** 48 min. B&W. \$8.50. EBF. A longer version of *Printing Through the Ages*.
- TYPE CHARACTER.** 35 mm filmstrip, 100 frames with sound. 30 min. Free. ML. Design discussion.
- TYPE SPEAKS.** 25 min. Color. Free. MTP. History of printing, manufacture and use of foundry types.

### PAPER

- DEEP ROOTS.** 39 min. Color. Free. MTP. Conservation of forest resources.
- GOOD BUSINESS.** 30 min. Color. Free. MTP. Story of Champion Paper and Fibre Co. and its workers.
- GREAT WHITE TRACKWAY.** 27 min. Color. \$1.50. CCNY. Hammermill Paper Co., 122 E. 42 St., NYC 17, tells story of paper production.
- IN BLACK AND WHITE.** 20 min. \$2.50. BIS. Four centuries of making of papers for newspapers and books.
- PAPER.** 10 min. \$2.20. AFR. Story of modern paper making, forest to finish.
- PAPER WORK.** 30 min. Color. Free. MTP. Champion Paper's story of the entire process of making paper.

### PRODUCTION/PRINTING/INKS

- ADVANCEMENTS IN PRINTING PRESS DESIGN.** 25 min. B&W. \$1.50. CCNY.
- THE COLONIAL PRINTER.** 25 min. Color. \$4. Film Distribution Section, Colonial Williamsburg, Va. Detailed account of laborious 18th century methods of setting type, wetting and pressing paper, mixing and spreading ink, etc.

**DISPLAYS and THE MAKING OF A 24 SHEET POSTER.** Each is 30 min. Color. Silent. McCandlish Lithograph Corp., Roberts Ave. & Stokley St., Phila. 29.

**THE ELECTROTYPE.** 27 min. Color. Free. Electrotypes and Stereotypers Assn. of New York, 110 E. 42 St., NYC. 30 basic steps in production of an electrotpe.

**GRAPHIC ARTS MARCHES ON.** 25 min. Color. Free. Sinclair and Valentine Co., 611 W. 129 St., NYC. Printing inks.

**HOW TO MAKE A GOOD IMPRESSION and A BETTER RUN FOR YOUR MONEY.** 20 min. each. Color. Free. CCNY. Harris-Seybold Co., Motion Picture Department, 380 Second Ave., NYC 10. Description of offset lithography process and suggestions to advertiser about its use.

**THE INTAGLIO WAY.** 20 min. Color. Free. Intaglio Service Corp., 305 E. 46 St., NYC 17. Story of gravure. Silent. No titles. Script accompanies film.

**MAGAZINE MAGIC.** 27 min. Color. Free. MTP. Curtis Publishing Co., Independence Sq., Phila. 5, Pa. Steps in publishing a magazine.

**MAKING BOOKS.** 11 min. B&W. \$2.50. EBF. Linotyping, making of electroplates, printing, cutting, folding and binding.

**THE MAKING OF A MAGAZINE.** 40 min. Color. \$1.50. CCNY. Makeup to newsstand; stresses rotogravure process, photography, printing in b&w and color.

**MODERN LITHOGRAPHER.** 11 min. B&W. \$2.50. EBF. Commercial processes and applications.

**MODERN PHOTO-ENGRAVING.** Color. Free. EKC.

**RAINBOWS TO ORDER.** 22 min. Color. Free. Int'l Printing Ink, 67 W. 44 St., NYC. Mfg. of printing inks and ink research.

**SILK SCREEN PRINTING.** 16 min. CCNY. \$3. Demonstration.

**TECHNIQUE OF MONOTYPE.** 10 min. B&W. Silent. \$3. CMC. Painting on glass to achieve a print.

**TECHNIQUE OF SILK SCREEN PROCESS.** 10 min. B&W. Silent. CMC.

### SELLING AND ADVERTISING

**ADVERTISING FOR SELLING.** Filmstrips. 25 min. Color. \$1.50. CCNY. Ad techniques which a food store operator might use to increase sales.

**THE CHANGING AMERICAN MARKET.** 17 min. Life Magazine, 9 Rockefeller Plaza, NYC 20. Animated cartoon film illustrates the growth of the middle income group and its increased buying power.

**HOW YOU CAN MAKE MORE MONEY WITH DIRECT MAIL.** 17 min. Color. 35mm slides with sound. Direct Mail Advertising Association, 381 4th Ave., NYC 16.

**MECHANIZED SELLING.** 35mm filmstrip. 15 min. \$2. CCNY. Importance of advertising in the selling operation.

**NOW WE KNOW.** 20 min. Free. MTP. History and present day operations of the ABC.

**SALES CATCHERS.** 35mm filmstrip. 15 min. \$2. Color. CCNY. P.O.P. window and store displays, how to use effectively. By POPAI.

**THAT SOMETHING EXTRA.** 35mm filmstrip. Color. 15 min. \$2. CCNY. Types and uses of premiums.

**WHAT DOES ADVERTISING DO?** 35mm filmstrip. Color. 15 min. \$3. CCNY. Functions of advertising in the American economy. Role of the various advertising councils and organizations.

### Key to Film Sources

- AFR**—American Film Registry  
24 E. 8th St., Chicago, Ill.
- BIS**—British Information Services  
30 Rockefeller Plaza, NYC 20.
- C16**—Cinema 16  
175 Lexington Ave., NYC 16.
- CCNY**—Audio-Visual Extension Service  
The City College  
17 Lexington Ave., NYC 10.
- CF**—Contemporary Films Inc.  
13 E. 37 St., NYC 16.
- CMC**—Center for Mass Communication  
Columbia University Press  
1125 Amsterdam Ave., NYC 25.
- EBF**—Encyclopedia Britannica Films  
202 E. 44 St., NYC 17.  
1123 Central Ave., Wilmette, Ill.  
5625 Hollywood Blvd., Hollywood, Cal.
- EKC**—Camera Club & School Service  
Eastman Kodak Co.  
343 State St., Rochester 4, NY.
- FI**—Film Images Inc.  
1860 Broadway, NYC 23.
- FWC**—Floyd W. Cocking  
4757 Constance Drive, San Diego, Cal.
- IFB**—International Film Bureau  
57 E. Jackson Blvd., Chicago 4, Ill.
- ML**—Mergenthaler Linotype Co.  
29 Ryerson St., Brooklyn 25, NY.
- MMA**—Museum of Modern Art  
Film Library  
11 W. 53 St., NYC.
- MTP**—Modern Talking Picture Service  
45 Rockefeller Plaza, NYC 20.
- NYPL**—New York Public Library  
42nd & Fifth Ave., Room 104, NYC.
- SF**—San Francisco Museum of Art  
War Memorial Bldg.,  
San Francisco.

## the NSAD travelling slide show

One of the current active projects of the NSAD is to organize a travelling slide show that will make available to all member clubs easily shipped visual records of the shows of all the clubs. Garrett P. Orr, of Outdoor Advertising Company, is chairman of the NSAD committee developing the travelling exhibits. Although some material is actually on hand, first job has been to find out what material the various clubs could pool for this program. Following are the reports received at this writing:

### Atlanta

Negatives of the exhibits of our 4th Annual Exhibit have been prepared for, when, as, and if the slide show wants them, and indicates the size and mounting preferred.

### Baltimore

Slides were sent to the NSAD four years ago. None sent since. Plans are to make slides of the 1955 show.

### Chicago

Slides are available from the "100 Best Posters of the Year Exhibition" and will be made from forthcoming shows.

### Cleveland

Has on file 35 mm color slides of its fourth and fifth exhibitions and tape recordings of the judgments. Original plan was to make these available to local schools, colleges and other art director clubs but since only one set is available have not released them yet. For the 6th annual exhibition, two sets of slides were made, one for the record and one for the NSAD. A tape recording of the judging by Al Parker, Robert Pliskin and Paul Rand has been presented to the members and has been requested for closed sessions by several Cleveland agencies. This is the third year Cleveland has recorded the judging proceedings. A lengthy and informative panel discussion between the jury and Club Officers is included in this year's tape. The tape will not be available for out-of-town use at this time.

### Detroit

35mm color slides are available to NSAD affiliate clubs from 1953 and 1954 Detroit annual exhibitions of advertising art. Slides are of 1st and 2nd awards only. Contact R. V. Hungerford, Campbell-Ewald Co., 4th floor, G.M. Bldg., Detroit 2, Mich.

### Kansas City

Sent the complete 1954 show to the NSAD.

### Los Angeles

Plan having a slide record of the 1955 show which will be made available to the NSAD.

### Milwaukee

35 mm slides of the 1954 show were sent to the NSAD.

### Montreal

Slides of the 1953 exhibit were sent to the NSAD.

### New York

Slides of recent shows are available.

### Rochester

First exhibit is planned for 1955. The show, and two slide shows on other layout design subjects will be ready for circulation by May 1955.

### San Francisco

Has not made slides of past shows but plans doing so in 1955. Has slide material on the Aspen conference. Slides of the winners in the 1953 show were made and turned over to the NSAD.

### Seattle

25 color slides of the 1954 show are available.

### Toronto

Rolleiflex color film of 24 certificate and 6 medal winners in the 1954 show are available.

**5** good reasons  
for switching to . . .

**acrolite "500"**

super fine

**MATTE FIXATIVE FOR  
PASTEL - CHARCOAL - PENCIL**

- 1 WORK OVER IT—ALL MEDIUMS
- 2 REAL MATTE FINISH
- 3 DRIES FAST, WON'T CURL PAPER
- 4 WILL NOT ALTER TONES
- 5 EASY ON NOSE & POCKETBOOK

only **\$1.79** for big  
12 oz. can

"Choice of Parents Magazine"



"100" CLEAR ACRYLIC SPRAY  
Permanent protective coating  
for type proofs, layouts, etc. 1.79

"400" DAMAR VARNISH SPRAY  
Final protection for oil paintings 1.89

MATTE BLACK or WHITE 1.89  
GLOSSY BLACK or WHITE  
RICH GOLD or ALUMINUM  
For decorating wood, metal,  
paper . . . dries in minutes

Sold at ART SUPPLY STORES - EVERYWHERE  
Send for FREE LITERATURE today!

**acrolite**

PRODUCTS, INCORPORATED

WEST ORANGE, N. J.



## the code of fair practice

*is now nationally accepted*

*and is a working force in many ad-art centers*



Five who helped create and develop the JEC. Standing, Cecil Baumgarten, representing the Art Directors Club of New York, and Walter Nield of Young & Rubicam. Seated, Adolph Treidler of the Artists Guild; Albert Dorne, representing the Society of Illustrators, and AD John Jamison.

"In 1945, a group of artists and art directors in the City of New York, concerned with the growing abuses, misunderstandings, and disregard of uniform standards of conduct in their field, met to consider the possibilities for improvement. They reached the conclusion that any effort, to be successful, must start with the most widespread backing, and further that it must be a continuing, not a temporary activity. On their recommendation, three leading New York art organizations together established and financed a committee known as the Joint Ethics Committee."

The foregoing quotation from a booklet, now in the hands of most art directors and many free-lance artists throughout the country, describes the origin and aims of the JEC.

It is a credit to the National Society of Art Directors that its facilities and organization are available to artists and art directors throughout the Nation and Canada to aid in the establishment of similarly operated committees.

Here, in New York, we have seen the amazing growth of activity of our committee over the past ten years. With an average of five hundred communications received yearly, the committee finds itself with fifteen or more cases up for consideration at all meetings. While every consideration is given each letter addressed to the committee, many are beyond their scope, usually due to the strictly legal aspects of the complaint, rather than its ethical nature.

Our committee has had the advantage of the counsel of A. Lincoln Lavine, an attorney who has given of his time and guidance since our inception. His chief

task has been to keep us out of the law since the committee per se, does not constitute a law-making body or group of legal advisors. Only in matters of arbitration proceedings does the committee don judicial robes and actually render decisions.

On the other hand, should a dispute concerning commercial illustration or any other practice in our field get into the courts, the latter might naturally consider the Code of Fair Practice and the attitude of the Joint Ethics Committee in arriving at the intention of the parties in the light of established practice. In fact, much of our law is based on this principle.

The procedure we have found to be practical is simple and direct. The committee examines each communication to determine whether the matter is one within their scope and jurisdiction. If the letter is in the nature of a complaint, a copy of the letter is sent to the alleged offender, with the complainants permission. In the exchange of correspondence which follows, matters are frequently settled by a mere clarification of the issues. If in the course of correspondence, the parties reach an impasse, either mediation or arbitration is suggested.

Both of these methods of settlement are thoroughly described in the booklet recently published and distributed. To anyone not familiar with the procedure, copies of the booklet may be obtained by writing to the Joint Ethics Committee, P.O. Box 179, Grand Central Station, New York 17, New York.

The advantage of arbitration to all parties is one of having a panel or "jury" of men from one's own field of practice

... men familiar with the nuances and vernacular of our work. The exact opposite is true of a court of law where few attorneys would fail to challenge any artist, art director or art representative on a jury concerning a case involving a litigant of similar vocation.

The committee cannot "rule" on a dispute between two parties without the presence of the parties of interest and their signed submission to arbitration. Many artists in the past have felt that the mere posting of a grievance to the committee is sufficient grounds for some kind of "verdict" that can be served on the alleged offender and bring him to task. This is far from the committee's power, or purpose or province. The committee has, upon occasions, given its interpretation of the Code, or similar opinions, in circumstances where geographic limitations prevented a meeting of the parties. Such opinions have no more than a moral influence on the parties involved and must be taken as such.

It would be better for all those in our field to look upon this organization as one that was formed for the purpose of bringing about better relations between all individuals and organizations in our profession, be they artist, art buyer, art director or artist representative.

Although the Code of Fair Practice has been officially adopted by the NSAD and all member clubs, not all cities have established Joint Ethics Committees to implement the Code. However, there is growing interest in it and several cities are now forming such committees, modeled in part on the New York group. Member clubs report as follows.

*(continued on page 82)*



## product vs.

Both of these catchup advertisements contain the same two features—the packaged product and the product-in-use. The Heinz advertisement has as its dominant focal point the package of the product. The product-in-use is present but a secondary focal area in the advertisement. The Hunt's advertisement has as its dominant focal area, a combination of the packaged product and product-in-use. Which advertisement attracted more readers?

**Answer:** Both advertisements did about equally well in attracting readers. The Heinz advertisement received a Noted score of 50 per cent for women and the Hunt's advertisement obtained a 55 per cent Noted. However, the Heinz advertisement was a two-page four color spread while the Hunt's advertisement was one-page, four color. Therefore, we must conclude that either the Hunt's advertisement did better than should be expected or the Heinz advertisement did poorer than should be expected.

We can throw some light on the answer to this question if we look at the results of the Starch Reader Impression Study on this advertisement. Essentially, this is a study of what the contents of the advertisement means to the readers.

We find that the feature most important to the reader in the Heinz advertisement was the secondary portion of

the advertisement, illustrated recipes (the product-in-use portion of the advertisement). Second in importance was the large illustration of Heinz bottles. In addition, the main theme of the advertisement (which covered three-quarters of the two-page spread) on "good eating places use Heinz Ketchup," got across to only a few readers.

On the other hand, the Hunt's advertisement pulled readers with one dominant feature that related the Hunt's catsup bottle to the product-in-use and also to the reader. However, the shrimp dish was so attractive that it tended to get most all of the readers' comments. More association with the product would have been more desirable.

All in all, it would appear that the Hunt's advertisement did a better job for which it was intended than did the Heinz advertisement. Although the Heinz advertisement had greater potentiality for getting across more meaningful points, it seemed to lack clarity of

## The bottle that says - "Good Eating Here!"



## product-in-use

the main point and a relationship between the Heinz bottle and the illustrated uses of the product. Perhaps, if the features of this advertisement had been more meaningfully related, the readership would have been higher.

The scores reported by Daniel Starch and Staff, Mamaroneck, N. Y. are:

**Noted** denotes the percentage of readers who, when interviewed, said they remembered having seen an advertisement, regardless of whether or not they associated the advertisement with the name of the product or advertiser.

**Seen-Associated** denotes the percentage of readers who said they remembered seeing the advertisement and associated it with the name on the product or advertiser.

**Read Most** denotes the per cent of readers who read 50% or more of the copy.

**Readers Per Dollar** is a measure of the number of readers obtained for each dollar invested in space cost.

	HEINZ			HUNT'S		
	Noted	Seen- Assoc.	Read Most	Noted	Seen- Assoc.	Read Most
Per Cent of Women Readers .....	50%	48%	7%	55%	52%	16%
Readers Per Dollar.....	42	40	6	103	98	30

# the vision in television

*requires a unified copy-art-production team*

Television today is the biggest, fastest growing sales medium advertising has ever known. It has a kinship with the other mediums of communications—radio, print ads, point of sale, motion pictures and the theater—yet it is a distinct and separate medium requiring a new approach and new techniques. It is a dynamic medium, a *visual* medium.

The technical and engineering minds of the business are solving their problems and give promise of advance. This is not so with the creative minds. Most commercials can clear out a living room faster than a fire. At best, the audience considers them irritating, objectionable and just plain dull.

## **Missing—creative thinking**

The television commercial is a challenge to the creative mind. We barge into a person's living room, interrupt his evening's entertainment, and if we intended to "sell" him, we must make him notice us, stay with us, enjoy us, believe us—and remember us.

The foundation of any good commercial is the *idea*. The agency business developed into a multi-million dollar profession by selling ideas. In this competitive, combative field agencies were built on the premise of being original, dynamic and daring. What's happened to these really great creative minds? Why are the top creative men in almost every agency used only to put out fires, not start them?

The great majority of commercials are being turned out by the assembly line method, with a limited number of molds

used to manufacture ideas. Each member of the line is a specialist, aware only of his own problems, doing his portion of the job with little knowledge of anyone else's contribution. These disjointed parts are delivered to the studio where they are pieced together and flung at the fleeing backs of the home audience.

## **Statistics no substitute for ideas**

Negative thinking (mistakenly referred to as "safe and sound"), coupled with too little knowledge of TV, imposes false limitations and causes the misuse of talent, tools and techniques. This unfortunately leads to the well known "borrowed from radio"—"tried and true" commercial.

Many clients and agency executives can show research figures proving that their particular type of commercial really sells, and nothing can induce them to try any innovation on their approved solutions. However, statistics contradict themselves and can be interpreted in an infinite variety of ways to suit the individual fancy. Research findings, like tradition, can be a great force for good if correctly used. They are guides for the creative mind, a foundation on which to build—but definitely not a substitute for original thinking.

With the use of three basic advertising principles—*draw attention, hold attention, gain remembrance*—it is possible to reach a level of thought, a means of original thinking that is simple, direct, logical and sometimes even honest. This thinking, coupled with a thorough knowl-

edge of television techniques, production, good taste and a touch of common sense, can combine to sell any product.

To gain attention a commercial must have *impact*. A white page in a busy newspaper, a busy page in an arty magazine have impact. The man in the Hathaway Shirt has impact.

Having gained the attention of the audience, we must hold it. Whether we entertain them, inform, educate, enlighten, startle or amuse them, we must never *irritate* them. They must understand our message, like it, believe it and remember it—and buy it.

## **Art, copy, production must blend**

There are no approved solutions to achieve these goals, but there is a starting point—*unity*. Separation of departments, as practiced in space advertising, just isn't practical for television. Copy, art and production must learn to live together. To be successful, a commercial must be a blend of these three, from the initial conception right through to the final editing.

For his part, the television art director must walk the tightrope between what he knows to be artistically correct and what the trade will allow. With a good overall knowledge and super-salesmanship, he disproves the old theory that a radio writer plus sketchman is the answer to any and all problems.

With the advent of color, television looks ahead to its greatest years. If progressive-minded people work together they will all reap the benefits of their *vision in television*.



1.

2.



Here are three current McCann-Erickson commercials, each successfully created-produced by the unitized team method. Each selling problem differed, each treatment is different, a different team produced each.

1. Pepsodent "New Flavor" commercial (full animation).
2. "Future of America" Ad Council commercial (limited animation).
3. Westinghouse "Studio One" and "Best of Broadway" commercials (live).

3.





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# th buyers' guide

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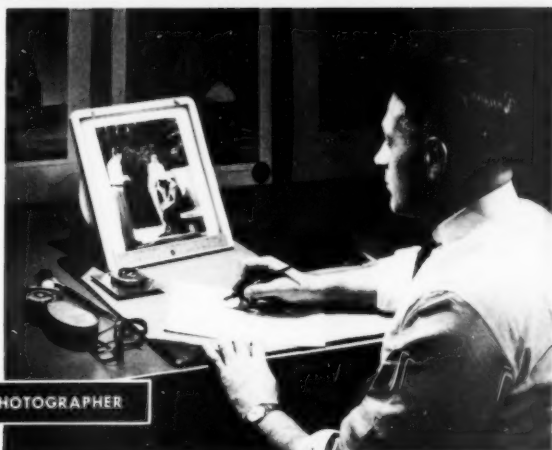
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THE PHOTOGRAPHER



THE ART DIRECTOR



THE CLIENT



THE PLATE MAKER

## what color is Red?

### The case for standardized viewing

What color is red? Or blue, green, or pink, for that matter? Color in a transparency depends upon the viewing light—if by daylight, the colors will be cool; if by tungsten, warm.

In either case, they may be pleasant to look at. But many people must view a color transparency on its long road from photographer's studio to printed page. And, unless everyone sees the same thing, there can be no agreement as to what is the truth of the matter.

The problem is nonexistent when you invest in the inexpensive Kodak Transparency Illuminator. At any regular Kodak dealer, \$14.50 list. Each will bring *standardized viewing* to all concerned. Worth putting on every desk.

*Price quoted is subject to change without notice.*

**GRAPHIC ARTS SALES DIVISION**

**EASTMAN KODAK COMPANY**

**Rochester 4, N. Y.**

**Kodak**  
TRADE-MARK



## The Man with the Spray-Fix Can

He is seen in every art studio from Madison Avenue to Wilshire Boulevard. Beautiful models buy his champagne and no client dares question his invoices. His exquisite taste is never more manifest than in his choice of Spray-Fix for the protection of his art work. For he knows Spray-Fix has no equal in all the

qualities expected of a fine fixative — fast drying, positive protection, minimum discoloration of delicate tints, and ease of application.

Two Spray-Fix products serve every need. Non-glossy Spray-Fix dries flat, leaves a true matte finish that can be worked over. High-gloss Spray-Fix dries with a high gloss

that is positively waterproof.

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*You, too, can be the man with the Spray-Fix can.*

# classified listings

## ART

### 1. advertising design

- Howard Alber** RI 6-0474  
2211 Walnut St., Phila. 3, Pa.  
booklets, annual reports, dir. mail
- Alvin Beckerman** JU 2-3632  
129 West 52 St., New York, N. Y.  
creative advertising design
- Stanley Brill** EV 8-7894  
20-86 28 St., L. I. C. 5, N. Y.  
layout, finish, ads, booklets, dir. mail, AD
- Aaron Burns** JU 2-0106  
130 W. 46th St., N. Y. C. 36
- Dick Clarke** 7-5692  
3006 McGaha Ace., Wichita Falls, Texas  
airbrush, booklets, direct mail
- Diamond Art Studio** MU 3-1418  
292 Madison Ave., N. Y. C. 17  
creative, decorative trade and consumer
- Joe Fay** 3-0427  
590 Clinton Ave., Albany, N. Y.  
advertising art, ideas, modern cartoon
- Beverly Foedisch** AC 2-6392  
No. 7 So. Downing, Denver, Colorado
- John A. Gaydos** PL 5-4269  
146 East 46 St., New York 17, N. Y.
- Bert Paul Kun** KI 5-2807  
20 So. 2nd Ave., Highland Park, New Jersey  
advertising and industrial art
- Chris Lardas** PL 7-3638  
550 Fifth Ave., N. Y. C. 36  
layout, design
- Joseph Low** GArden 6-2289 (Newtown exch.)  
Eden Hill, Stepney Depot, Conn.
- William E. Mackey** PE 5-9650  
Philadelphia 3, Penna.  
ads, folders, annual reports, packaging to industry
- Wilburn Allen Moore** 2-6719  
124 N. Dearborn, Kankakee, Ill.
- Wm. R. Morrison** MU 2-4992  
122 E. 42 St., Rm. 1702, N. Y. C.  
art direction—layout design, art and production
- Sam Quick** JU 4-4775  
406 Starks Bldg., Louisville 2, Kentucky  
design and illustrations
- George E. Robertson** AN 3-1756 ext. 163  
123 W. Madison St., Chicago 2, Ill.  
layout, design, illustration, art direction
- Bob Senteil** LA 1-7412  
14512 Young, Detroit 5, Mich.
- Jackson Grey Storey** Woodburn 2484  
1647 Clayton St., Cincinnati 6, Ohio  
western paintings (specializing in horses)
- John L. Sullivan** 78-7935  
71-N.E. 69th St., Miami 38, Florida  
designer, packaging, booklets, stylized art

### 2. airbrush

- Nancy W. Doll** KI 5-5162  
417 S. Carlisle St., Philadelphia 46, Pa.  
all kinds of airbrush rendering and presentation
- Diamond Art Studio** MU 3-1418  
292 Madison Ave., N. Y. C. 17  
illustration, poster, fine retouching
- Henry Fleischer** DE 5-7874  
40-71 Elbertson St., Elmhurst 72, L. I., N. Y.  
black and white, color

- Michael Heiter**  
255 Nelson Rd., Scarsdale, N. Y.  
catalogs, fine art for industry
- James E. Patterson**  
514 Landon Drive, Nashville 4, Tenn.  
quality photo retouching all subjects
- Joseph Wrobel**  
22 E. Bellevue Place, Chicago 11, Ill.  
product still life

### 3. annual reports

- Diamond Art Studio** MU 3-1418  
292 Madison Ave., N. Y. C. 17  
covers, comp. dummies, dec. spots
- Stevan Dohanos** CA 7-9406  
Sturges Highway, Westport, Conn.  
covers, illustration, posters, still life
- James E. Patterson** 97-3500  
514 Landon Drive, Nashville 4, Tenn.  
design, art, typography
- Presentation Designers** PL 7-3176  
101 West 55 St., N. Y. 19, N. Y.  
specialists in "designing" reports, charts
- Robert Westervelt** TW 6-1579  
111-09 66 Ave., Forest Hills, N. Y.  
layout-design-roughs-finishes

### 4. architectural rendering

- Jose Reinares** EL 5-6672  
645 Madison Ave., N. Y., N. Y.  
interiors, exteriors, designed and illustrated
- Seymour Snyder** MU 2-1480  
11 East 44th St., N. Y. 17, N. Y.  
all mediums, color, b & w, also interiors

### 5. art directors, consultant

- Stanley Brill** EV 8-7894  
20-86 28 St., L. I. C. 5, N. Y.  
ads, folders, dir. mail, layout, finish, prod.
- Consulting Art Directors Association**  
An organization of free-lance art directors offering a variety of services to industry.
- Fred Brauer** PL 3-1450  
125 E. 57th St., N. Y. C. 22
- Will Burtin** LO 4-7255  
11 W. 42nd St., N. Y. C. 18
- Armando Carloni** MU 4-4498  
124 E. 40th St., N. Y. C. 16
- Mahlon Cline** EL 5-3377  
9 E. 48th St., N. Y. C. 17
- John P. Coneen** CI 6-2849  
2 W. 47th St., N. Y. C. 19
- Robert W. Cowan** MU 3-7854  
126 E. 37th St., N. Y. C. 16
- W. Freeland Dalzell** PL 1-0243  
270 Park Ave., N. Y. C. 17
- Herbert L. Daugherty** TE 8-6119  
200 E. 66th St., N. Y. C. 21
- Edward P. Diah** CI 7-4251  
65 W. 56th St., N. Y. C. 19
- Alberto Gavasi** OR 3-0466  
238 Fourth Ave., N. Y. C. 3
- Nelson Gruppo** PL 7-3136  
65 W. 56th St., N. Y. C. 19
- Jack Hagstrom** PL 9-2940  
691 Fifth Ave., N. Y. C. 19
- Arthur Hawkins, Jr.** PL 5-9188  
597 Fifth Ave., N. Y. C. 22

- Eugene Heiffel** Stony Pt. 6-2230  
Tomkins Cove, Rockland County, N. Y.
- Hoyt Howard** CI 6-4467  
125 W. 45th St., N. Y. C. 36
- Irv. Koons** TR 7-4832  
225 W. 86th St., N. Y. C. 24
- Alvin Lustig** EL 5-0860  
132 E. 58th St., N. Y. C. 22
- Edmund Marein** PL 3-5887  
145 E. 52nd St., N. Y. C. 22
- Tobias Moss** PL 9-5400  
20 E. 49th St., N. Y. C. 17
- Ariosto Nardozzi** MU 5-0650  
121 Lexington Ave., N. Y. C. 16
- Ernest M. Olsen** MO 8-2773  
465 Westchester Ave., Mount Vernon, N. Y.
- George H. Podorson** MU 4-4014  
244 Madison Ave., N. Y. C. 17
- Herbert Roan** PL 5-9640  
134 E. 57th St., N. Y. C. 22
- Alexander W. Robbie** MU 2-0825  
16 W. 45th St., N. Y. C. 36
- Henry Russell** HO 6-1038  
97 Woodland Ave., Great Kills 8, S. I.
- Russell F. Rypsam** MO 6-5766  
301 E. 38th St., N. Y. C. 16
- Alex Sniffen** MU 4-5444  
155 E. 42nd St., N. Y. C. 17
- Carl R. Sodi** PL 9-7342  
Shelton Hotel, N. Y. C. 17
- Ladislav Sutnar** MU 6-1784  
307 E. 37th St., N. Y. C. 16
- Vincent Trotta** BR 9-1021  
1475 Broadway, N. Y. C. 36
- Walter A. Wagener** PL 3-3343  
597 Fifth Ave., N. Y. C. 17
- Arthur Weithas** MU 2-1471  
40 E. 50th St., N. Y. C. 17

- William Carlton DeVie** EL 5-4060  
Hotel Shelton, Lex. & 49th St., Rm. 316, N. Y. C. 17  
layout, copy, finish, production
- Diamond Art Studio** MU 3-1418  
292 Madison Ave., N. Y. C. 17
- Anne Harris** EL 5-7613  
353 East 53 St., N. Y. C. 22, N. Y.  
for rent: brain, furnished with fashion layouts
- Louis E. Korn** WY 5638  
6332 Warner Dr., L. A. 48, Cal.  
AD for TV film & mot. pic. film. Member Soc. of Mot. Pic. ADs. Member Set Designers for TV Film and Mot. Pic. Film Local No. 847
- Robert MacDonald** UL 6-8910  
1810 Cortelyou Rd., Bklyn 26, N. Y.  
layout, booklets, catalogs, sales, promotion
- Allan Melhado** CO 5-3190  
250 W. 57th St., N. Y. C.  
advertising art, design and direction
- John J. Metzger** FO 8-5811  
736 Riverside Drive, N. Y. 31, N. Y.  
designer—art director—consultant
- Wilburn Allen Moore** 2-6719  
124 N. Dearborn, Kankakee, Ill.
- William Reduto** PL 5-0368  
Hotel Shelton, Lex. & 49th St., 448, N. Y. 17  
layout-ads, booklets, displays, packages, etc.
- Sutnar-office** MU 6-1784  
307 E. 37th St., N. Y. C. 16

### 6. art supplies

- Irving Berlin** CI 6-6350  
719 8th Ave., N. Y. 36, N. Y.  
artists and drawing materials
- Crane-Gallo** LA 4-9476  
110 W. 31 St., N. Y., N. Y.  
complete line of art and drafting materials
- Cross County Art Center** YO 3-3788  
Cross County Shopping Center, Yonkers, N. Y.  
complete artists materials, prints, frames
- A. I. Friedman, Inc.** PL 9-5400  
20 E. 49th St., N. Y. C. 17  
art materials, pictures, frames and books



**Lee's Art Shop, Inc.** CI 7-0679  
209 W. 57 St. (bet. 7 ave. and B'way) N. Y. C. 19  
picture framing, art materials and books  
**Lewis Artists' Materials** VA 6-1820-1  
47 West 43 St., New York 36, N. Y.  
**N. Y. Central Supply Co.** GR 3-5390  
62 Third Ave. (near 11th St.) New York 3, N. Y.  
**Park Cement & Chemical Co.** DI 2-0420  
2440 W. Cortland St., Chic. 47, Ill.  
Retac—the one coat cement  
every adhesive for the Graphic Arts  
**F. Weber Co.** MA 7-7430  
1220 Bultwood St., Phila. 23, Pa.  
artists colors and materials, designers colors

## 7. book jackets

**John Andrews** KE 5935  
7265 North Ridge Drive, Omaha, Nebraska  
religious, western  
**The Headliners Inc.** MU 2-4448  
44 West 44 St., N. Y. 36, N. Y.  
typographic—calligraphic—design and finish  
**James E. Patterson** 97-3500  
514 Landon Drive, Nashville 4, Tenn.  
from design to finish  
**Thomas Reilly** EV 1-4074  
222 Moffat St., Bklyn 7, N. Y.  
**Russell Newton Roman** FL 3-8133  
132-45 Avery Ave., Flushing, N. Y.  
record album covers, economical 2-3 colors  
**Joseph Wrobel**  
22 E. Bellevue Place, Chicago 11, Ill.  
water color, casein, tempera

## 8. booklets, direct mail

**Bridges Studio** MU 2-3473  
24 W. 45 St., N. Y. C. 19  
5 ADs and staff  
**William Carlton DaVie** EL 5-4060  
Hotel Shelton, Lex. & 49th St., Rm. 316, N. Y. C. 17  
layout, copy, finish, production  
**Diamond Art Studio** MU 3-1418  
292 Madison Ave., N. Y. C. 17  
visuals, comps, finish  
**Bob Hiers** CR 3501  
238 Winnona Drive, Decatur, Ga.  
layouts, spots  
**H. David Howard** MU 2-1480  
11 East 44 St., N. Y. C. 17  
men's, boys' fashions; floats  
**Carl Le Vander** BO 1-8754  
75-02 Austin St., Forest Hills 75, N. Y.  
avant garde design; national acc't experience  
**Joseph Law** Garden 6-2289 (Newtown exch.)  
Eden Hill, Stepney Depot, Conn.  
**George M. Saito** RH 4-3481  
250 E. 75 St., N. Y., N. Y.  
booklets, spots, brochure, medics  
**Robert Westervelt** TW 6-1579  
111-09 66th Ave., Forest Hills, N. Y.  
layout, design, roughs, finishes

## 9. Bourges technique

**Diamond Art Studio** MU 3-1418  
292 Madison Ave., N. Y. C. 17  
**Bruno Junker** MU 7-5477  
Room 1301, 505 Fifth Ave., N. Y. 17, N. Y.  
maps and industrial subjects  
**Repro Art Studio** AL 5-5675  
80 Fifth Ave., N. Y. C. 11

## 10. car cards

**Diamond Art Studio** MU 3-1418  
292 Madison Ave., N. Y. C. 17  
humorous, decorative

## 11. cardboard construction

**Lawrence Darrow** TR 3-0849  
80 West 82nd St., New York 24, N. Y.  
3-D animals and figures for displays and premiums

**Sam Offsay** LE 2-3490  
118 E. 28 St., N. Y. C. 16  
cardboard models, displays, packaging and  
ideas

## 12. caricatures

**Joseph P. Aronson** LO 4-3075  
126 So. 19th St., Phila. 3, Penna.  
stylized portraits, humor, exaggeration  
**Mary E. Winston** KI 5-6753  
313 S. Camac St., Phila. 7, Pa.  
entertainment world, political, editorial  
**Don Woolton** 2-4726  
Murray Rd., Mt. Vernon, Ohio  
modern

## 13. cartoons

**Joseph P. Aronson** LO 4-3075  
126 So. 19th St., Phila. 3, Penna.  
loose and stylized techniques, line, wash  
**Cartoon Advertising** BR 9-3111  
Times Tower Bldg., N. Y. C. 36  
smart cartoon art, 16 clever techniques on tap  
**Lee DeGroot** IV 2-5086  
8576 Glen Campbell Rd., Phila. 28, Pa.  
advertising, slide films, animation  
**Diamond Art Studio** MU 3-1418  
292 Madison Ave., N. Y. C. 17  
spots, cartoon strips  
**Henry Martin** PR 1-1556W  
86 N. Stanworth Drive, Princeton, N. J.  
humorous and decorative cartoons  
**Don Woolton** 2-4726  
Murray Rd., Mt. Vernon, Ohio  
line, wash, color

## 14. catalogs

**William Carlton DaVie** EL 5-4060  
Hotel Shelton, Lex. & 49th St., Rm. 316, N. Y. C. 17  
layout, finish, production, house organs  
**Diamond Art Studio** MU 3-1418  
292 Madison Ave., N. Y. C. 17  
consumer, industrial  
**Studios of Jon A. Fetko** PI 5-5038  
6419 Lawndale Ave., Phila. 11, Pa.  
booklets, direct mail, annual reports, complete  
service  
**H. David Howard** MU 2-1480  
11 East 44 St., N. Y. C. 17  
men's, boys' fashions; floats, color, b/w; shoes  
**Allan Melhado** CO 5-3190  
250 West 57th St., N. Y.  
advertising art . . . design and direction

## 15. charts

**Bridges Studio** MU 2-3473  
24 W. 45 St., N. Y. C. 19  
5 ADs and staff  
**Nancy W. Dall** KI 5-5162  
417 S. Carlisle St., Philadelphia 46, Pa.  
charts for all economic statistical or sales  
purposes  
**Diamond Art Studio** MU 3-1418  
292 Madison Ave., N. Y. C. 17  
**Henry Fleischer** DE 5-7874  
40-71 Elbertson St., Elmhurst 72, L. I., N. Y.  
charts and graphs  
**Presentation Designers** PL 7-3176  
101 West 55 St., N. Y. 19, N. Y.  
designed to make your statistics "talk"

## 16. color separations

**Diamond Art Studio** MU 3-1418  
292 Madison Ave., N. Y. C. 17  
**Repro Art Studio** AL 5-5675  
80 Fifth Ave., N. Y. C. 11

## 17. comic books

**Diamond Art Studio** MU 3-1418  
292 Madison Ave., N. Y. C. 17  
commercial comic books and strips

## 18. continuities

**Diamond Art Studio** MU 3-1418  
292 Madison Ave., N. Y. C. 17  
straight or humorous

## 19. convention caricatures

**Cartoon Advertising** BR 9-3111  
Times Tower Bldg., N. Y. C. 36  
guests caricatured at trade shows, open house

## 20. displays

**William Carlton DaVie** EL 5-4060  
Hotel Shelton, Lex. & 49th St., Rm. 316, N. Y. C. 17  
die-cut, layout, copy, finish  
**Diamond Art Studio** MU 3-1418  
292 Madison Ave., N. Y. C. 17  
point-of-sale  
**Dimensional Products Co.** UP 3-3400  
4718 N. 27th St., Milwaukee 16, Wisc.  
designers-producers point of purchase displays  
**Neal Goldman Associates Inc.** MU 8-2286-7  
8 East 48 St., N. Y. 17, N. Y.  
creative organization, specialist in displays  
**Bruno Junker** MU 7-5477  
Room 1301, 505 Fifth Ave., N. Y. C. 17  
cardboard folding construction and design  
**E. W. "Ted" Poyser** AT 7-7081  
1437 N. Delta, So. San Gabriel, Calif.  
quantity P.O.P. structural, design and engineer  
**Seymour Snyder** MU 2-1480  
11 East 44th St., N. Y. 17, N. Y.  
still life, interiors, arch. landscapes

## 21. exhibits

**Chester Joshua Abend** IN 3-7224  
19-20 147 St., Whitestone 57, N. Y.  
designing, estimating, supervision; creative  
**Neal Goldman Associates, Inc.** MU 8-2286-7  
8 E. 48 St., N. Y. C. 17  
**E. W. "Ted" Poyser** AT 7-7081  
1437 N. Delta, So. San Gabriel, Calif.  
complete service, render and details to scale

## 22. fine art for industry

**Seymour Snyder** MU 2-1480  
11 East 44th St., N. Y. 17, N. Y.  
landscape, still life, arch., all mediums  
**Joseph Wrobel**  
22 E. Bellevue Place, Chicago 11, Ill.  
water color, casein, tempera

## 23. greeting cards

**Nancy W. Dall** KI 5-5162  
417 S. Carlisle St., Philadelphia 46, Pa.  
Christmas, special occasion  
**Hebard Doherty** LE 2-5366  
249 E. 43 St., N. Y. C. 16  
modern silk screened greeting cards  
**Karl Koehler** Coopersburg 4591  
Coopersburg, Penna.  
Xmas cards designed for firms  
**Roger S. Lundquist** SO 1-7864  
1200 Bliss Lane, Minneapolis 20, Minn.  
creative design, religious, secular  
**Edith Pilpel-Strauss** Please write  
3200 Decatur Ave., N. Y. 67, N. Y.  
creative designer, aware of printer's needs

## 24. ideas

**Dick Clarke** 7-5692  
3006 McGaha Ave., Wichita Falls, Texas  
charts, layouts, scratchboard, lettering, ideas;  
speedball  
**Diamond Art Studio** MU 3-1418  
292 Madison Ave., N. Y. C. 17  
direct, unusual  
**Pictorial Production** rep: F. Wm. Plumer  
646 N. Michigan, Chicago 11, Ill. WH 4-2144  
ideas crystallized and produced

Russell Newton Roman  
132-5 Avery Ave., Flushing, N. Y.  
ideas that sell, rendered to sell

## 25. labels

**Diamond Art Studio**  
292 Madison Ave., N. Y. C. 17  
**Richard Sewell**  
512 National Bldg., Seattle 4, Wash.

## 26. layouts

**Bridges Studio**  
24 W. 45th St., N. Y. C. 19  
5 ADs to serve you  
**Stanley Brill**  
20-86 28 St., L. I. C. 5, N. Y.  
consumer, ind., medical, all media, to finish  
**Nat Bukar**  
101 West 55 St., New York 19, N. Y.  
creative, intelligent merchandising

**Albert J. Conti**  
2308 S. Woodstock St., Phila. 45, Pa.  
creative adv. designs and layouts  
**Nancy W. Dall**  
417 S. Carlisle St., Philadelphia 46, Pa.  
layouts for mailing pieces, sales prom., books,  
jackets, etc.

**Henry De Muth**  
New York City, N. Y.  
promotions, fashion, industrial, drawings  
**Diamond Art Studio**  
292 Madison Ave., N. Y. C. 17  
industrial, consumer for all media

**Irving A. Eisman**  
7142 Souder St., Philadelphia 49, Pa.  
industrial, dir. mail, modern; finished art  
charts, layouts, scratchboard, lettering, ideas,  
**Jon A. Fetko**  
6419 Lawndale Ave., Phila. 11, Pa.  
creative, advertising, graphic arts, brochures

**John A. Gaydos**  
146 East 46 St., N. Y. 17, N. Y.  
from layout through finish

**Anne Harris**  
353 East 53 St., N. Y. C. 22, N. Y.  
fashion layouts—one step ahead of tomorrow

**Samuel Leschin**  
545 Fifth Ave., N. Y. C. 17  
layouts for any purpose, also lettering

**Allan Melhado**  
250 West 57th St., N. Y.  
advertising art . . . design and direction

**Frances M. Moore Co.**  
915 Carnegie Hall, New York 19, N. Y.  
Derwent layout pencils in 24 colour blocks, 72  
colours

**Wilburn Allen Moore**  
124 N. Dearborn, Kankakee, Ill.  
**Thomas Reilly**  
222 Moffat St., Brooklyn 7, N. Y.

**Joseph Ray Ruiz**  
162 Eldert St., Bklyn. 7, N. Y.  
rendering, type, production

**Frank B. Smith, Jr.**  
403 Decatur St., Bklyn. 33, N. Y.  
catalog paste-up, type spec., prod. aid to busy  
AD

**Robert Thomas, Jr.**  
6908 Shepherd St., Hyattsville, Maryland  
layout, scratch, wash and line illustrations

**Vic Van Ceulebroeck**  
2219 St. Clair, Detroit 14, Michigan  
**Ted Walos**  
553 23 St., Niagara Falls, N. Y.

adv. art—complete from rough through finish  
**Kenneth Zebersky**  
863 DeKalb Ave., Bklyn. 21, N. Y.  
industrial, merchandising, pharm., etc.

## 27. letterheads

**Diamond Art Studio**  
292 Madison Ave., N. Y. C. 17

FL 3-8133

MU 3-1418

MU 4050

MU 2-3473

EV 8-7894

PL 7-3176

DE 4-6854

KI 5-5162

MU 3-3763

MU 3-1418

FI 2-7513

PI 5-5038

PL 5-4269

EL 5-7613

MU 2-7433

CO 5-3190

RH 4-5421

GL 2-4506

EV 1-4074

GL 2-4506

IN 7-1858

WA 7-1406

VA 2-4970

4-0997

EV 4-5720

MU 3-1418

**Jon A. Fetko**  
6419 Lawndale Ave., Phila. 11, Pa.  
creative styling, trademarks, logotypes, comp.  
to finish  
**Matt Summers**  
39 Granada Ave., San Francisco 12, Calif.  
distinctive styling, comp. to finish

## 28. maps

**Walter Brookes**  
11649 Chandler Blvd., North Hollywood, Calif.  
decorative and illustrated maps  
**Diamond Art Studio**  
292 Madison Ave., N. Y. C. 17  
decorative  
**Bruno Junker**  
Room 1301, 505 Fifth Ave., New York 17, N. Y.  
perspective, pictorial, antique

## 29. mechanicals

**Stanley Brill**  
20-86 28 St., L. I. C. 5, N. Y.  
color, b & w, accurate, neat, layout, spots  
**William Carlton DaVie**  
Hotel Shelton, Lex. & 49th St., Rm. 316, N. Y. C. 17  
type spec., finish charts, assembly  
**Diamond Art Studio**  
292 Madison Ave., N. Y. C. 17  
clean, precise-type specs  
**Henry Fleischer**  
40-71 Elbertson St., Elmhurst 72, L. I., N. Y.  
accurate, clean paste ups  
**Robert N. MacLeod**  
65 W. 45 St., N. Y. 36, N. Y.  
cementless paste-up  
**Thomas Reilly**  
222 Moffat St., Bklyn. 7, N. Y.  
**Kenneth Zebersky**  
863 DeKalb Ave., Bklyn. 21, N. Y.  
start to finish 4A work incl. color break up

## 30. oil painting

**Regina Corbo, Pasquale**  
83 Prospect St., Newburgh, N. Y.  
religious art  
**George M. Saito**  
250 E. 75 St., N. Y., N. Y.  
semi-abstract, abstract

## 31. package design

**Chester Joshua Abend**  
19-20 147 St., Whitestone 57, N. Y.  
plastic specialist, moulding, mdsg. & design  
**Howard Alber**  
2211 Walnut St., Phila. 3, Pa.  
package, display, trademark, letterhead  
**Rodney Chirpe**  
185 North Wabash Ave., Chicago, Ill.  
**William Carlton DaVie**  
Hotel Shelton, Lex. & 49th St., Rm. 316, N. Y. C. 17  
isometric, complete dummies, comp. rendering  
**Diamond Art Studio**  
292 Madison Ave., N. Y. C. 17  
**Edward Diehl**  
65 West 56th St., New York 19, N. Y.  
package design, trademarks and letterheads  
**Hebard Doherty**  
249 E. 43 St., N. Y. C. 16  
**Studios of Jon A. Fetko**  
6419 Lawndale Ave., Phila. 11, Pa.  
complete design service, comp. to finish, labels  
**Joseph P. Ficaro**  
7841 So. Hoyle Ave., Chicago 20, Ill.  
layout, lettering, design, labels, trade marks  
**Neal Goldman Associates, Inc.**  
8 E. 48 St., N. Y. C. 17  
**Ingersoll Studios**  
4 West 40 St., N. Y. 18, N. Y.  
rough to mechanical  
**William E. Mackey**  
Philadelphia 3, Penna.  
pharmaceutical, cosmetics, educational toys

**Wilburn Allen Moore**  
124 N. Dearborn, Kankakee, Ill.  
**James T. Reilly**  
40 Elmwood Ave., Geneva, N. Y.  
**Ken Saco**  
185 Madison Avenue, N. Y. C. 16  
package development and graphic design  
**Richard Sewell**  
512 National Bldg., Seattle 4, Wash.  
**Sutnar-office**  
307 E. 37th St., N. Y. C. 16  
**L. Tavor**  
1393 6th Ave., N. Y. 19, N. Y.  
wraps, carton constructions, gift packaging

## 32. pen and ink

**John Andrews**  
7265 North Ridge Drive, Omaha, Nebraska  
religious, western  
**Diamond Art Studio**  
292 Madison Ave., N. Y. C. 17  
adv. & story illustration  
**Henry Martin**  
86 N. Stanworth Drive, Princeton, N. J.  
spots and illustrations  
**James Sentz**  
39-20 52nd St., Woodside 77, N. Y.  
illust. realistic, stylized, loose action  
**Anthony Tallarico**  
2912 Tilden Ave., Bklyn. 26, N. Y.  
realistic spots, figures and illustration

## 33. pharmaceutical design

**Stanley Brill**  
20-86 28 St., L. I. C. 5, N. Y.  
creative ads, folders, dir. mail, finish, AD  
**Diamond Art Studio**  
292 Madison Ave., N. Y. C. 17  
**Murry R. Handler**  
141-42 79th Ave., Flushing 67, N. Y.  
good design, know. of field, SEE MEDICAL  
**William E. Mackey**  
Philadelphia 3, Penna.  
ads, brochures, sample-folders, packaging

## 34. point of sale

**Richard Sewell**  
512 National Bldg., Seattle 4, Wash.

## 35. portraits, painting

**Axel F. Berglund**  
3803 No. Hamlin Ave., Chicago 18, Ill.  
oil portraits from photos a specialty  
**Joseph Burgess**  
344 W. 72 St., N. Y. 23, N. Y.  
all types in oil or water color

## 36. posters

**Diamond Art Studio**  
292 Madison Ave., N. Y. C. 17  
**Stevan Dohanos**  
Sturges Highway, Westport, Conn.  
posters, covers, illustration, still life  
**Jon A. Fetko**  
6419 Lawndale Ave., Phila. 11, Pa.  
modernized, stylized, layout to finish  
**John A. Gaydos**  
146 E. 46 St., New York 17, N. Y.  
design and finish  
**Simon Goldsmith**  
30 Church St., New York 7, N. Y.

## 37. presentations

**Bridges Studio**  
24 W. 45th St., N. Y. C. 19  
for visuals that SELL  
**Diamond Art Studio**  
292 Madison Ave., N. Y. C. 17

**Presentation Designers** PL 7-3176  
101 West 55 St., N. Y. 19, N. Y.  
presentations with a "selling" difference

### 38. product design

**Chester Joshua Abend** IN 3-7224  
19-20 147 St., Whitestone 57, N. Y.  
consumer goods, designed to sales needs

### 39. products styling

**Neal Goldman Associates, Inc.** MU 8-2286-7  
8 E. 48 St., N. Y. C. 17

### 40. props

**Prop Service** OR 9-4626  
115 E. 34 St., N. Y., N. Y.  
any prop, anytime, delivered on time

### 41. record albums

**Russell Newton Roman** FL 3-8133  
132-45 Avery Ave., Flushing, N. Y.  
over 100 published covers, new color ideas  
**George M. Saito** RH 4-3481  
250 E. 75 St., N. Y., N. Y.  
graphic, designed

### 42. ripley technique

**Clemens Greiter** MU 2-5679-80  
7 W. 44 St., N. Y. 36, N. Y.  
rass board ripley technique, continuity features

### 43. scale models

**E. W. "Ted" Poyser** AT 7-7081  
1437 N. Delta, So. San Gabriel, Calif.  
inexpensive "roughs" or finished showpieces

### 44. scratchboard

**John Andrews** KE 5935  
7265 North Ridge Drive, Omaha, Nebraska  
color (Bourges)  
**William H. Beckham** OX 5-1958  
452 Fifth Ave., N. Y. 18, N. Y.  
industrial, jewelry, shoes  
**Diamond Art Studio** MU 3-1418  
292 Madison Ave., N. Y. C. 17  
adv., product, story illustration  
**Irving A. Eisman** FI 2-7513  
7142 Souder St., Philadelphia 49, Pa.  
pen and ink, spots, gen'l and product illust.  
**Henry Martin** PR 1-1556W  
86 N. Stanworth Drive, Princeton, N. J.  
decorative spots and illustration  
**Vic Van Ceulebroeck** VA 2-4970  
2219 St. Clair, Detroit 14, Michigan

### 45. sculpture

**Ralph M. Therrien** SU 7-4625  
344 West 72 St., "Studio 10", New York 23, N. Y.  
glass, plexiglas engravings, portraits, wildlife

### 46. small space ads

**Stanley Brill** EV 8-7894  
20-86 28 St., L. I. C. 5, N. Y.  
layout-finish, creative, consumer, ind., AD

### 47. spots

**J. Campione** CL 6-7179  
7519 13 Ave., Bklyn. 28, N. Y.  
line, color, b/w  
**Diamond Art Studio** MU 3-1418  
292 Madison Ave., N. Y. C. 17  
decorative, humorous, realistic, all media  
**Simon Goldsmith** RE 2-9834  
30 Church St., New York 7, N. Y.  
**Henry Martin** PR 1-1556W  
86 N. Stanworth Drive, Princeton, N. J.  
decorative and humorous spots

**John Eugene Ropp** MU 7-0985  
24 W. 45 St., N. Y. C. 36, N. Y.  
illustration, wash, b/w, color  
**William F. Timmins** DA 5-2062  
Box 362 Noroton, Darien, Conn.  
color, b/w, line, realistic, decorative, simplified

### 48. trade marks

**Diamond Art Studio** MU 3-1418  
292 Madison Ave., N. Y. C. 17  
**Jan A. Fetko** PI 5-5038  
6419 Lawndale Ave., Phila. 11, Pa.  
creative, restyling, logotypes, package design  
**Ingersoll Studios**  
4 West 40th St., N. Y. 18, N. Y.

### 49. wash drawings, b & w

**Diamond Art Studio** MU 3-1418  
292 Madison Ave., N. Y. C. 17  
adv., product, story illust., interiors  
**Murray Levy** MU 2-6269  
299 Madison Ave., N. Y. C. 17  
mdse., home furnishings, fashion accessories  
**Webb Young** 3-3965  
1125 Pecos Rd., Santa Fe, New Mexico  
fast, competent service—write for samples

## ILLUSTRATION

### 50. aeronautical

**Carl Le Vander** BO 1-8754  
75-02 Austin St., Forest Hills 75, N. Y.  
accurate, inspired illustration

### 51. animals

**Joseph P. Aronson** LO 4-3075  
126 So. 19th St., Phila. 3, Penna.  
stylized, humorous, line, wash, color  
**Nat Bukar** PL 7-3176  
101 West 55 St., N. Y. 19, N. Y.  
decorative, stylized, color, b&w  
**Diamond Art Studio** MU 3-1418  
292 Madison Ave., N. Y. C. 17  
realistic, decorative, humorous, all media  
**William Carlton DeVie** EL 5-4060  
Hotel Shelton, Lex & 49th St., Rm. 316, N. Y. C. 17  
light humorous, black & white, color  
**Marge Opitz** CE 6-1912  
225 N. Michigan Ave., Chicago 1, Ill.  
illustration, portraits, tempera, oil, b/w  
**Lloyd Sandford** FA 6-6714  
31-03 Garrison Terrace, Fair Lawn, N. J.  
all types, realistic, pen and ink, gouche

### 52. automobiles

**The Bettman Archive** PL 8-0362  
215 East 57th St., New York 22, N. Y.  
photos, drawings of old automobiles  
**Stevan Dohanos** CA 7-9406  
Sturges Highway, Westport, Conn.  
illustration, still life, covers, posters

### 53. characters

**Joseph Burgess** EN 2-9115  
344 W. 72 St., N. Y. C. 23  
facial expressions, men, women, children

### 54. chemical

**The Bettman Archive** PL 8-0362  
215 East 57th St., New York 22, N. Y.  
historical prints of alchemy, chemistry

### 55. children

**Georgette Boris** RH 4-2140  
152 E. 84 St., N. Y. C. 28  
tots to teenagers, fashion and editorial spots

**H. David Howard** MU 2-1480  
11 East 44th St., N. Y. C. 17  
boys and teenagers; floats, color, b/w  
**Gloria Kamen** BO 3-5885  
67-24 150 St., Flushing 67, N. Y.  
genuinely appealing—all ages—line, wash, color  
**Dave Lyons** UL 5-0251  
109 Montague St., Bklyn. 1, N. Y.  
wide range . . . ideas, tool  
**Henry Martin** PR 1-1556W  
86 N. Stanworth Drive, Princeton, N. J.  
decorative and humorous illustration

### 56. children's books

**Walter Brookes** Sunset 2-8928  
11649 Chandler Blvd., No. Hollywood, Calif.  
stylized designs in color  
**Robert S. Kerr** 6-1113  
G-57-B Stadium Terrace, Champaign, Illinois  
children's book illustrations

### 57. decorative—humorous

**Joseph P. Aronson** LO 4-3075  
126 So. 19th St., Phila. 3, Penna.  
cartoons, caricatures, animals, people  
**Ted Carr** DE 7-5182  
230 E. Ohio St., Chicago 11, Ill.  
animals, children and stuff  
**Diamond Art Studio** MU 3-1418  
292 Madison Ave., N. Y. C. 17  
spots, ads, booklet illustration  
**Bob Hiers** CR 3501  
238 Winnona Dr., Decatur, Ga.  
story, children's books  
**Gloria Kamen** BO 3-5885  
67-24 150 St., Flushing 67, N. Y.  
editorial, promotional style  
**Alvin Katz** OR 5-5237  
450 W. 24 St., N. Y. 11, N. Y.  
decorative cartoons, promotion design  
**Larry Klein** WH 3-1139  
159 E. Erie St., Chicago 11, Ill.  
graphic design and design illustration  
**Joseph Low** Garden 6-2289 (Newtown exch.)  
Eden Hill, Stepney Depot, Conn.  
**Henry Martin** PR 1-1556W  
86 N. Stanworth Drive, Princeton, N. J.  
scratchboard, pen and ink, color  
**George M. Saito** RH 4-3481  
250 E. 75 St., N. Y., N. Y.  
spots, full page, illustration  
**Richard West** EL 5-6672  
645 Madison Ave., N. Y., N. Y.  
decorative and fashion

### 58. farm animals

**John Andrews** KE 5935  
7265 North Ridge Drive, Omaha, Nebraska  
farm animals

### 59. fashion and style

**J. Campione** CL 6-7179  
7519 13 Ave., Bklyn. 28, N. Y.  
men and boys' fashions  
**H. David Howard** MU 2-1480  
11 East 44th St., N. Y. C. 17  
men's, boy's illustration and designer  
**Mary Alice MacArthur** MU 4-2963  
166 East 34th St., N. Y. 16, N. Y.  
fashion illustrator men, boys, girls, babies  
**Alfred Nemiroff** PL 3-2415  
44 E. 50th St., N. Y. C. 22  
men's fashion illustrations  
**Wallace Saaty** CI 7-3900 ext. 646  
Wellington Hotel, 7th Ave. & 55th St., N. Y. C. 19  
realistic rendering, men, women, children  
**Mary Aye Scopes** 7-0508  
985 Elgin Ave., Salt Lake City 6, Utah  
**William Wills** PL 9-2296  
141 E. 45 St., N. Y. C. 17, N. Y.  
realistic figures, good merchandise detail

## 60. figure

- Clint Bradley RI 6-6548  
34 S. 10th St., Phila. 3, Pa.  
figure illustration  
H. David Howard MU 2-1480  
11 East 44th St., N. Y. C. 17  
men's & boys' fashions; color, b/w, floats, shoes  
William Willis PL 9-2296  
141 E. 48 St., N. Y. C. 17, N. Y.  
fashion type men and women

## 61. flowers

- Dudley O. Burch  
1912 N. 3rd St., St. Joseph, Mo.  
oil-water color

## 62. food

- Jan Hogenbyl LE 2-0530  
Graybar Bldg. Rm. 621, New York 17, N. Y.

## 63. furniture

- J. Campione CL 6-7179  
7519 13 Ave., Bklyn 28, N. Y.  
complete coverage  
Diamond Art Studio MU 3-1418  
292 Madison Ave., N. Y. C. 17  
line & wash, b&w and color  
Murray Levy MU 2-6269  
299 Madison Ave., N. Y. C. 17  
line and wash  
Seymour Snyder MU 2-1480  
11 East 44th St., N. Y. 17, N. Y.  
interiors, color, b&w, also architecture  
Vic Van Ceulebroeck VA 2-4970  
2219 St. Clair, Detroit 14, Michigan

## 64. general

- Bruce Bomberger Glenwood 4-4119  
Box 226, Kentfield, Calif.  
illustrator (all mediums)  
Diamond Art Studio MU 3-1418  
292 Madison Ave., N. Y. C. 17  
Stevan Dohanos CA 7-9406  
Sturges Highway, Westport, Conn.  
illustration, still life, covers, posters  
Tom Eaglin Jr. OL 6260  
2282 E. Fifth St., Dayton 3, Ohio  
realistic, decorative-humorous illustration  
Michael Heiter SC 3-4750  
255 Nelson Rd., Scarsdale, N. Y.  
ind'l, figures, landscape, food, flowers  
Alexander McQueen RA 8-9010  
5222 North Lokewood, Chicago 40, Ill.  
archives, art ideas, human-interest research  
Wallace Saaty CI 7-3900 ext. 646  
Wellington Hotel, 7th Ave. & 55 St., N. Y. 19  
national adv. illustration  
Matt Summers JU 7-4669  
39 Granada Ave., San Francisco 12, Calif.  
advertising illustration, spots, line, wash, color  
William F. Timmins DA 5-2062  
Box 362 Noroton, Darien, Conn.  
color, b&w, line, realistic, decorative, figures  
Webb Young 3-3965  
1125 Pecos Rd., Santa Fe, New Mexico  
fast, competent service—write for samples

## 65. glamour

- Wallace Saaty CI 7-3900 ext. 646  
Wellington Hotel, 7th Ave. & 55 St., N. Y. 19  
human interest, pretty girls, color, b/w

## 66. historical

- The Bettmann Archive PL 8-0362  
215 East 57th St., New York 22, N. Y.  
old prints, photos on any subject  
Warshaw Collection of Business Americana  
752 West End Ave., N. Y. C. 25, N. Y. RI 9-3500  
photo backgrounds, institutional ads

## 67. home furnishings

- J. Campione CL 6-7179  
7519 13 Ave., Bklyn. 28, N. Y.  
soft and hard goods  
Diamond Art Studio MU 3-1418  
292 Madison Ave., N. Y. C. 17  
Murray Levy MU 2-6269  
299 Madison Ave., N. Y. C. 17  
soft and hard goods, wash, line

## 68. humorous

- Bob Sentell LA 1-7412  
14512 Young, Detroit 5, Mich.  
Shelley Scherman PL 7-4467  
250 West 57 St., Suite 2511, N. Y. 19  
wonderful photography in adv., ind., edit.

## 69. industrial

- The Bettmann Archive PL 8-0362  
215 East 57th St., New York 22, N. Y.  
historical prints on industries, processes  
Diamond Art Studio MU 3-1418  
292 Madison Ave., N. Y. C. 17  
John A. Gaydos PL 5-4269  
146 East 46 St., N. Y. 17, N. Y.  
art plus THINKING  
Bruno Junker MU 7-5477  
Room 1301, 505 Fifth Ave., N. Y. 17, N. Y.  
aviation, transportation, birdseye views

## 70. interiors

- Diamond Art Studio MU 3-1418  
292 Madison Ave., N. Y. C. 17  
Seymour Snyder MU 2-1480  
11 E. 44th St., N. Y. C. 17  
also furniture; color, b&w, also architecture  
Vic Van Ceulebroeck VA 2-4970  
2219 St. Clair, Detroit 14, Michigan  
Richard West EL 5-6672  
645 Madison Ave., N. Y., N. Y.  
interiors illustrated and designed. also furniture

## 71. landscape

- Dudley O. Burch  
1912 N. 3rd St., St. Joseph, Mo.  
oil-water color  
Bruno Junker MU 7-5477  
Room 1301, 505 Fifth Ave., N. Y. 17, N. Y.  
industrial landscape, birdseye views  
Seymour Snyder MU 2-1480  
11 East 44th St., N. Y. C. 17  
all mediums—fine arts, commercial, still life  
Joseph Wrobel  
22 E. Bellevue Place, Chicago 11, Ill.  
water color, casein, tempera  
Webb Young 3-3965  
1125 Pecos Rd., Santa Fe, New Mexico  
fast, competent service—write for samples

## 72. marine

- Vic Van Ceulebroeck VA 2-4970  
2219 St. Clair, Detroit 14, Mich.  
Joseph Wrobel  
22 E. Bellevue Pl., Chicago 11, Ill.  
water color, casein, tempera

## 73. medical

- The Bettmann Archive PL 8-0362  
215 E. 57th St., N. Y. C. 22  
famous doctors of the past, medieval practice  
Diamond Art Studio MU 3-1418  
292 Madison Ave., N. Y. C. 17  
Murry R. Handler LE 2-2523  
141-42 79th Ave., Flushing 67, N. Y.  
pen and ink to color, operations, cutaways  
Ronald Keller CI 1-6052  
1612 Garden St., Glendale 1, Calif.  
pharmaceutical illustration and design  
Gabriel Mayorga CA 6-4114  
40 Prince St., N. Y. C. 12  
medical illustrations

## 74. men

- H. David Howard MU 2-1480  
11 E. 44th St., N. Y. C. 17  
fashions—accessories, color, b/w, pen and ink

## 75. men's hands

- Diamond Art Studio MU 3-1418  
292 Madison Ave., N. Y. C. 17  
John A. Gaydos PL 5-4269  
146 E. 46th St., N. Y. C. 17  
art plus THINKING  
Edith-Pilpel-Strauss Please write  
3200 Decatur Ave., N. Y. C. 67  
design and illustration of "how-to" books

## 76. product—still life

- Dudley O. Burch  
1912 N. 3rd St., St. Joseph, Mo.  
oil-water color  
Jon A. Fetko PI 5-0338  
6419 Lawndale Ave., Phila. 11, Pa.  
product, still-life, decorative, all media, b/w  
and color  
Murray Levy MU 2-6269  
299 Madison Ave., N. Y. C. 17  
wash drawings, b/w, and line  
Wallace Saaty CI 7-3900 ext. 646  
Wellington Hotel, 7th Ave. & 55th St., N. Y. C. 19  
cars, food, appliances, furniture

## 77. props

- Prop Service OR 9-4626  
115 E. 34th St., N. Y. C.  
any prop, anytime, delivered on time

## 78. scientific

- Walter Brookes Sunset 2-8928  
11649 Chandler Blvd., North Hollywood, Calif.  
"How-to-do-it" diagrams

## 79. shoes

- J. Campione CL 6-7179  
7519 13th Ave., Brooklyn 28, N. Y.  
women's, men, children  
Diamond Art Studio MU 3-1418  
292 Madison Ave., N. Y. C. 17  
H. David Howard MU 2-1480  
11 E. 44th St., N. Y. C. 17  
men and women modern flair

## 80. sport

- The Bettmann Archive PL 8-0362  
215 E. 57th St., N. Y. C. 22  
prints on oldtime sports and sportsmen

## 81. still life

- Stevan Dohanos CA 7-9406  
Sturges Highway, Westport, Conn.  
still life, illustration, covers, posters

## 82. story

- James Sentz HA 9-3309  
39-20 52nd St., Woodside 77, N. Y.  
pen, loose action realism, strong design  
Webb Young 3-3965  
1125 Pecos Rd., Santa Fe, New Mexico  
fast, competent service—write for samples  
Stanley M. Zuckerberg LE 3-8862  
21 Old Farm Rd., Levittown, L. I., N. Y.

## 83. stylized

- Ronald Julius Christensen CO 7-1826  
Studio One, 4 Harcourt St., Boston 16, Mass.  
book, magazine, mailing pieces

## 84. symbolic

- John A. Gaydos PL 5-4269  
146 E. 46th St., N. Y. C. 17  
art plus THINKING



## 85. technical

- Walter Brookes** Sunset 2-8928  
11649 Chandler Blvd., North Hollywood, Calif.  
exploded views, "How-it-works"
- Dick Clarke** 7-5692  
3006 McGaha Ave., Wichita Falls, Texas  
technical, scientific
- Nancy W. Doll** KI 5-5162  
417 S. Carlisle St., Philadelphia 46, Pa.  
3-dimensional for scientific, research projects
- Diamond Art Studio** MU 3-1418  
292 Madison Ave., N. Y. C. 17
- Henry Fleischer** DE 5-7874  
40-71 Elbertson St., Elmhurst 72, L. I., N. Y.  
b/w line, tech. illust. magazines, manuals

## LETTERING

### 86. alphabets, designed

- Artype Incorporated** FI 6-1889  
549 W. Randolph St., Chicago 6, Ill.  
paste-up alphabets, arrows, numbers and symbols
- The Headliners Inc.** MU 2-4448  
44 W. 44th St., N. Y. C. 36  
exclusive private styles designed and serviced
- Photo-Lettering, Inc.** MU 2-2346  
216 E. 45th St., N. Y. C. 17

### 87. comp lettering

- Artype Incorporated** FI 6-1889  
549 W. Randolph St., Chicago 6, Ill.  
paste-up alphabets, arrows, numbers and symbols
- John Crown** VA 6-4272  
7 W. 44th St., N. Y. C. 36  
for all types of advertising
- Diamond Art Studio** MU 3-1418  
292 Madison Ave., N. Y. C. 17

### 88. illuminated lettering

- H. Edward Oliver** TE 8-3721  
13 Girard St., Norwalk 1, Conn.
- Enid Eder Perkins** BU 8-4000  
12 E. 86th St., N. Y. C.  
scrolls, calligraphy

### 89. lero lettering

- Robert N. Macleod** CI 6-7516  
65 W. 45th St., N. Y. C. 36  
charts—comic—technical

### 90. lettering

- Paul K. Apkarian** GA 1-4691  
1855 Roxbury Rd., Cleveland 12, Ohio  
hand lettering specialist for finish and layout
- Artype Incorporated** FI 6-1889  
549 W. Randolph St., Chicago 6, Ill.  
paste-up alphabets, arrows, numbers and symbols
- Buffalo Type Service Corp.** MA 2890  
37 Franklin St., Buffalo 2, N. Y.  
filmotype and all kinds of camera modifications
- John Crown** VA 6-4272  
7 W. 44th St., N. Y. C. 36  
general advertising
- Diamond Art Studio** MU 3-1418  
292 Madison Ave., N. Y. C. 17
- Jon A. Fetko** PI 5-5038  
6419 Lawndale Ave., Phila. 11, Pa.  
comps & finished, all styles, creative calligraphy
- Simon Goldsmith** RE 2-9834  
30 Church St., N. Y. C. 7
- The Headliners Inc.** MU 2-4448  
44 W. 44th St., N. Y. C. 36  
tight and classical and loosest and juiciest
- J. J. Herman** LE 2-6774  
155 E. 40th St., N. Y. C. 16  
designed lettering and lettered designs
- Ingersoll Studios**  
4 W. 40th St., N. Y. C. 18

- Jack Lappert** MU 2-0379  
11 E. 44th St., N. Y. C. 17  
creative lettering, designing and trademarks
- Samuel Leschin** MU 2-7433  
545 Fifth Ave., N. Y. C. 17  
layouts designed for any purpose
- William F. Marsh** DE 3-4224W  
98 Greenlodge St., Dedham, Mass.
- Louis Minott** PL 8-1545  
201 E. 56th St., N. Y. C. 22  
designed alphabets, mechanicals
- Frances M. Moore Co.** RH 4-5421  
915 Carnegie Hall, N. Y. C. 19  
Wm. Mitchell pens, 25mm. "Gresham" to finest lithographic
- QQ Motion Picture & Television Titles** CI 7-2126  
1243 Sixth Ave., N. Y. C. 19  
2000 fonts of hot press lettering at your service
- James T. Reilly** 6030  
40 Elmwood Ave., Geneva, N. Y.  
layouts, finished lettering, trademarks
- Hilding E. Roseen** Edgewater 4-1831  
5926 N. Virginia Ave., Chic. 45, Ill. "after 5 P.M." posters 30" x 40" "comm'l mottoes": "religious" greeting cards, comm'l lettering, and etc.
- Bob Sentell** LA 1-7412  
14512 Young, Detroit 5, Mich.
- Sid Sevell** MU 7-4189  
41 E. 42nd St., N. Y. C.

### 91. paste-up alphabets

- Artype Incorporated** FI 6-1889  
549 W. Randolph St., Chicago 6, Ill.  
paste-up alphabets, arrows, numbers and symbols

### 92. photo, film, process

- Adcraft Typesetting Service, Inc.** BL 3-9149  
211 So. Forge St., Akron 8, Ohio  
flexo-photolettering, photo dimensional control
- American Blueprint Co.** PL 1-2240  
7 E. 47th St., N. Y. C.
- Artype Incorporated** FI 6-1889  
549 W. Randolph St., Chicago 6, Ill.  
paste-up alphabets, arrows, numbers and symbols
- Buffalo Type Service Corp.** MA 2890  
37 Franklin St., Buffalo 2, N. Y.  
filmotype and all kinds of camera modifications
- The Headliners Inc.** MU 2-4448  
44 W. 44th St., N. Y. C. 36  
exemplifying the newest trends and concepts
- Linotype Composition Co.** LE 9-7381  
7 S. Gay St., Baltimore 2, Md.  
typography—photolettering—photostats
- Photo-Lettering, Inc.** MU 2-2346  
216 E. 45th St., N. Y. C. 17
- Photo Lettering by Bruno** LE 9-0207  
7 S. Gay St., Baltimore 2, Md.  
typography—photolettering—photostats
- Progressive Composition Company** WA 2-2711  
The Sheridan Bldg., 9th at Sansom St., Phila. 7, Pa.

### 93. presentation

- Robert N. Macleod** CI 6-7516  
65 W. 45th St., N. Y. C. 36  
Leroy—Cello—Tak

## RETOUCHING

### 94. art

- Art Masters** JU 2-4182  
156 W. 44th St., N. Y. C. 36  
jewelry, watches, watchbands
- Diamond Art Studio** MU 3-1418  
292 Madison Ave., N. Y. C. 17
- Michael Heiter** SC 3-4750  
255 Nelson Rd., Scarsdale, N. Y.  
ind'l—technical rendering color

### 95. carbros

- Robert Crandall Associates, Inc.** MU 2-2253  
222 E. 46th St., N. Y. C. 17  
our quality is Crandall color

- Davis-Ganes** MU 7-6537  
516 Fifth Ave., N. Y. C. 36  
coloring of flexichromes
- Vincent J. Hill** FR 2-0355  
6 N. Michigan Ave., Chicago 2, Ill.
- Kennett Studio** PL 8-0542  
139 E. 52nd St., N. Y. C. 22
- James R. Woodward Studios** EN 3-8434  
3 Railroad Ave., Tenafly, N. J.

### 96. color toning

- Art Masters** JU 2-4182  
156 W. 44th St., N. Y. C. 36

### 97. dye transfer

- Archer Ames** MU 8-3240  
501 Madison Ave., N. Y. C. 22
- Robert Crandall Associates, Inc.** MU 2-2253  
222 E. 46th St., N. Y. C. 17  
our quality is Crandall color
- Davis-Ganes** MU 7-6537  
516 Fifth Ave., N. Y. C. 36  
coloring of flexichromes
- Vincent J. Hill** FR 2-0355  
6 N. Michigan Ave., Chicago 2, Ill.
- Kennett Studio** PL 8-0542  
139 E. 52nd St., N. Y. C. 22
- Way's Standard Viewers** MU 8-6560  
Chappaqua, N. Y.  
for correct viewing of color transparencies
- James R. Woodward Studios** EN 3-8434  
3 Railroad Ave., Tenafly, N. J.

### 98. fashion

- Archer Ames** MU 8-3240  
501 Madison Ave., N. Y. C. 22
- Walter Brookes** Sunset 2-8928  
11649 Chandler Blvd., North Hollywood, Calif.  
montages, paste-ups

### 99. flexichrome

- Archer Ames** MU 8-3240  
501 Madison Ave., N. Y. C. 22
- Art Masters** JU 2-4182  
156 W. 44th St., N. Y. C. 36
- Robert Crandall Associates, Inc.** MU 2-2253  
222 E. 46th St., N. Y. C. 17  
our quality is Crandall color
- Davis-Ganes** MU 7-6537  
516 Fifth Ave., N. Y. C. 36  
coloring of flexichromes
- Vincent J. Hill** FR 2-0355  
6 N. Michigan Ave., Chicago 2, Ill.
- Art Miltenberger** EL 5-2780  
43 W. 52nd St., N. Y. C. 19
- Walter Nehrich** HI 6-5445  
26-32 92nd St., Jackson Heights 69, N. Y.  
artist in flexichrome, color toning and retouching
- Way's Standard Viewers** MU 8-6560  
Chappaqua, N. Y.  
for correct viewing of color transparencies
- Weco Studio** MU 5-1864  
14 E. 39th St., N. Y. C. 16  
flexichrome retouching
- James R. Woodward Studios** EN 3-8434  
3 Railroad Ave., Tenafly, N. J.

### 100. industrial

- Art Masters** JU 2-4182  
156 W. 44th St., N. Y. C. 36
- Nat Bukar** PL 7-3176  
101 W. 55th St., N. Y. C. 19  
exploded views, technical, industrial products
- Diamond Art Studio** MU 3-1418  
292 Madison Ave., N. Y. C. 17
- Edward Sacrey** JU 4-4775  
436 Starks Bldg., Louisville 2, Ky.  
photo retouching, industrial

### 101. kemart

- Archer Ames** MU 8-3240  
501 Madison Ave., N. Y. C. 22

## 102. photo, b & w

- Archer Ames** MU 8-3240  
501 Madison Ave., N. Y. C. 22
- Art Masters** JU 2-4182  
156 W. 44th St., N. Y. C. 36
- Bernard R. Bukovick** ED 5-8357  
700 Opden St., Bridgeport 8, Conn.  
industrial, fashion, products
- Irving C. Christenson Studios** PL 3-1625  
480 Lexington Ave., N. Y. C.
- Diamond Art Studio** MU 3-1418  
292 Madison Ave., N. Y. C. 17  
product, industrial, technical
- Alberg G. Howard** SK 6-4563  
2576 S. Birch, Denver 22, Colorado  
photo retouching, b/w, renderings, products, technical
- James R. Woodward Studios** EN 3-8434  
3 Railroad Ave., Tenafly, N. J.

## 103. photo, color

- Art Masters** JU 2-4182  
156 W. 44th St., N. Y. C. 36
- Robert Crandall Associates, Inc.** MU 2-2253  
222 E. 46th St., N. Y. C. 17  
our quality is Crandall color

## 104. product

- Archer Ames** MU 8-3240  
501 Madison Ave., N. Y. C. 22
- Diamond Art Studio** MU 3-1418  
292 Madison Ave., N. Y. C. 17

## 105. renderings

- Archer Ames** MU 8-3240  
501 Madison Ave., N. Y. C. 22
- Art Masters** JU 2-4182  
156 W. 44th St., N. Y. C. 36
- Diamond Art Studio** MU 3-1418  
292 Madison Ave., N. Y. C. 17
- Al Nappe** PL 5-3573  
17 E. 48th St., N. Y. C. 17  
retouching and rendering for TV b/w and color

## 106. technical

- Art Masters** JU 2-4182  
156 W. 44th St., N. Y. C. 36
- Diamond Art Studio** MU 3-1418  
292 Madison Ave., N. Y. C. 17

## 107. transparencies

- Robert Crandall Associates, Inc.** MU 2-2253  
222 E. 46th St., N. Y. C. 17  
our quality is Crandall color
- Davis-Ganes** MU 7-6537  
516 Fifth Ave., N. Y. C. 36  
coloring of flexichromes
- Vincent J. Hill** FR 2-0355  
6 N. Michigan Ave., Chicago 2, Ill.
- Max Jaikin** CI 5-9348  
58 W. 57th St., N. Y. C. 19  
color correcting and color assembly
- Mildred Medina** MU 8-0270  
270 Park Ave., Bldg. "C," N. Y. C. 17
- John Reeder** TI 4-6925  
11 Brookfield Rd., Valley Stream, N. Y.  
retouching of color transparencies
- Way's Standard Viewers** MU 8-6560  
Chappaqua, N. Y.  
for correct viewing of color transparencies

## TV

## 108. animation

- National Studios** JU 2-1926  
145 W. 45th St., N. Y. C.  
16mm. limited animation—animatics

- Kantilal Rathod** 76-3220  
A4-L3, Slocum Heights, Syracuse 10, N. Y.
- Asiatic art animation** CH 2-1150
- Video Crafts, Inc.** CH 2-1150  
80 W. 12th St., N. Y. C. 11

## 109. art

- Diamond Art Studio** MU 3-1418  
292 Madison Ave., N. Y. C. 17
- QQ Motion Picture & Television Titles** CI 7-2126  
1243 Sixth Ave., N. Y. C. 19
- Video Crafts, Inc.** CH 2-1150  
80 W. 12th St., N. Y. C. 11

## 110. cartoons

- Joseph P. Aronson** IO 4-3075  
126 So. 19th St., Philadelphia 3, Pa.  
tell story with speed, good design
- Cartoon Advertising** BR 9-3111  
Times Tower Bldg., N. Y. C. 36  
clever cartoons that register quick as a flash
- Lee DeGroot** IV 2-5086  
8576 Glen Campbell Rd., Philadelphia 28, Pa.  
cartoon animation for TV and slide films
- Diamond Art Studio** MU 3-1418  
292 Madison Ave., N. Y. C. 17
- Robert Thomas, Jr.** WA 7-1406  
6908 Shepherd St., Hyattsville, Md.  
wood carvings in cartoon, ideas, complete art
- Video Crafts, Inc.** CH 2-1150  
80 W. 12th St., N. Y. C. 11

## 111. direct color prints

- Rapid Colorprint Service** CH 5-2193  
333A No. Brand Blvd., Glendale, Calif.  
Chromostat direct color copy in 1 to 2 days plant time

## 112. film production

- Louis E. Korn** WY 5638  
6332 Warner Dr., Los Angeles 48, Cal.  
AD for TV film and mot. pic. film. Member Soc. of Mot. Pic. ADs. Member Set Designers for TV Film and Mot. Pic. Film, Local No. 847
- Video Crafts, Inc.** CH 2-1150  
80 W. 12th St., N. Y. C. 11

## 113. historical

- Warsaw Collection of Business Americana** RI 9-3500  
752 West End Ave., N. Y. C. 25  
commercial—props—documentaries

## 114. lettering

- Artype Incorporated** FI 6-1889  
549 W. Randolph St., Chicago 6, Ill.  
paste-up alphabets, arrows, numbers and symbols
- John Crown** VA 6-4272  
7 W. 44th St., N. Y. C. 36  
lettering for TV
- Diamond Art Studio** MU 3-1418  
292 Madison Ave., N. Y. C. 17
- QQ Motion Picture & Television Titles** CI 7-2126  
1243 Sixth Ave., N. Y. C. 19
- Video Crafts, Inc.** CH 2-1150  
80 W. 12th St., N. Y. C. 11

## 115. models

- E. W. "Ted" Poyer** AT 7-7081  
1437 N. Delta, So. San Gabriel, Calif.  
accurate, or trick-stuff, at short notice
- Video Crafts, Inc.** CH 2-1150  
80 W. 12th St., N. Y. C. 11

## 116. props

- Prop Service** OR 9-4626  
115 E. 34th St., N. Y. C.  
any prop, anytime, delivered on time

## 117. slides

- Admaster Prints, Inc.** rep: Charles Corn  
1168 Sixth Ave., N. Y. C. 19 JU 2-1396
- National Studios** JU 2-1926  
145 W. 45th St., N. Y. C.
- 2x2 3 1/2 x 4 4x5 b&w and color
- Rapid Colorprint Service** CH 5-2193  
333A No. Brand Blvd., Glendale, Calif.  
Chromostat direct color copy in 1 to 2 days plant time
- Video Crafts, Inc.** CH 2-1150  
80 W. 12th St., N. Y. C. 11

## 118. story boards

- Admaster Prints, Inc.** rep: Charles Corn  
1168 Sixth Ave., N. Y. C. 19 JU 2-1396
- Diamond Art Studio** MU 3-1418  
292 Madison Ave., N. Y. C. 17
- Bill McHale** OR 9-0867  
333 E. 43rd St., N. Y. C.  
comprehensive layouts, TV art
- Video Crafts, Inc.** CH 2-1150  
80 W. 12th St., N. Y. C. 11

## 119. titles

- Admaster Prints, Inc.** rep: Charles Corn  
1168 Sixth Ave., N. Y. C. 19 JU 2-1396
- Diamond Art Studio** MU 3-1418  
292 Madison Ave., N. Y. C. 17
- QQ Motion Picture & Television Titles** CI 7-2126  
1243 Sixth Ave., N. Y. C. 19
- Video Crafts, Inc.** CH 2-1150  
80 W. 12th St., N. Y. C. 11

## PHOTOGRAPHY

## 120. aerial

- Joe Coudert** TE 2-9075  
162 E. 61st St., N. Y. C. 21
- R. S. Johnson, Photography** KE 3-1590  
23839 Dehner St., Detroit 19, Mich.  
aerial—publicity—industrial, b&w, color
- O. Winston Link** MU 5-7326  
58 E. 34th St., N. Y. C. 16
- Charles E. Rotkin** PL 3-7464  
13 E. 53rd St., N. Y. C. 22  
color, b/w special assignments, U. S. and Canada

## 121. animals

- Walter Chandoha** HU 4-8260  
Box 237, Huntington Sta., L. I., N. Y.  
specializing in cats and dogs in color, b/w
- Harold M. Lambert** MA 5-1400  
2801 Cheltenham Ave., Philadelphia 19, Pa.  
stock—b&w and color

## 122. architectural

- Charles Burgess Photography** GE 5339  
1029 4th Ave., S. Minneapolis 4, Minn.
- Art Hupy** SU 8402  
217 N. 41st, Seattle 3, Wash.  
exteriors, interiors, natural light
- Richard Averill Smith** LE 3-3272  
180 Haven Lane, Levittown, N. Y.  
twenty years' experience in publication pix
- Edward H. Zwerin, Photography** TW 4-6666  
74-15 Penelope Ave., Queens 79, N. Y.  
exterior, interiors, industrial, color

## 123. babies

- Harold M. Lambert** MA 5-1400  
2801 Cheltenham Ave., Philadelphia 19, Pa.  
stock—b/w and color
- H. Armstrong Roberts** EV 6-6300  
1003 Locust St., Philadelphia 4, Pa.

## 124. cats and dogs

**Harriet Arnold** EL 5-6848  
72 E. 56th St., N. Y. C. 22  
**Walter Chandoha** HU 4-8260  
Box 237, Huntington Sta., L. I., N. Y.  
color, b/w, assignment, big stock file

## 125. children

**Harriet Arnold** EL 5-6848  
72 E. 56th St., N. Y. C. 22  
**Ariane Beigneux** OR 9-0867  
333 E. 43rd St., N. Y. C.  
**Harold M. Lambert** MA 5-1400  
2801 Cheltenham Ave., Philadelphia 19, Pa.  
stock-b/w and color  
**H. Armstrong Roberts** EV 6-6300  
4203 Locust St., Philadelphia 4, Pa.

## 126. color

**Harriet Arnold** EL 5-6848  
72 E. 56th St., N. Y. C. 22  
**Charles Burgess Photography** GE 5339  
1029 4th Ave., S. Minneapolis 4, Minn.  
**Walter Chandoha** HU 4-8260  
Box 237, Huntington Sta., L. I., N. Y.  
cat and dog pix—biggest file in U. S.  
**Irving C. Christenson Studios** PL 3-1625  
480 Lexington Ave., N. Y. C.  
**Colorscape Associates** LE 2-1149  
12 E. 30th St., N. Y. C. 16  
location, showroom, resorts  
**Joe Coudert** TE 2-9075  
162 E. 61st St., N. Y. C. 21  
**Stephen Deutch** FR 2-5055  
75 E. Wacker Drive, Chicago 1, Ill.  
illustration, industrial  
**Larry Fried** PL 9-8500  
c/o Pix, Inc., 250 Park Ave., N. Y. C. 17  
**Arthur Griffin** WI 6-2690  
22 Euclid Ave., Winchester, Mass.  
also have good New England stock color  
**Robert C. Hoffner Studio** MA 1-8442  
425 Caxton Bldg., Cleveland 15, Ohio  
quality work for local and distant buyers  
**George Karger** PL 9-8500  
c/o Pix Inc., 250 Park Ave., N. Y. C. 17  
**Hans Knopf** PL 9-8500  
c/o Pix Inc., 250 Park Ave., N. Y. C. 17  
editorial, advertising, national magazines  
**Harold M. Lambert** MA 5-1400  
2801 Cheltenham Ave., Philadelphia 19, Pa.  
stock-b/w and color  
**Jay B. Leviton** EX 7766  
1271 Roxboro Dr., NE, Atlanta, Ga.  
editorial and interpretative photography  
**O. Winston Link** MU 5-7326  
58 E. 34th St., N. Y. C. 16  
**Jacob Lofman** PL 9-8500  
c/o Pix Inc., 250 Park Ave., N. Y. C. 17  
**Hans Namuth** RE 7-1312  
165 E. 72nd St., N. Y. C. 21  
**National Studios** JU 2-1926  
145 W. 45th St., N. Y. C.  
slides—prints  
**Pix, Inc.** PL 9-8500  
250 Park Ave., N. Y. C. 17  
**H. Armstrong Roberts** EV 6-6300  
4203 Locust St., Philadelphia 4, Pa.  
**Charles E. Rotkin** PL 3-7464  
13 E. 53rd St., N. Y. C. 22  
special field assignments for art directors  
**Peter James Samerjan** WE 1-1309  
850 No. Fairfax Ave., Los Angeles 46, Calif.  
**Hope Sanders** TR 4-1868  
322 W. 71st St., N. Y. C. 23  
**Richard Averill Smith** LE 3-3272  
180 Haven Lane, Levittown, N. Y.  
glamorized photo-illustrations on location  
**Way's Standard Viewers** MU 8-6560  
Chappaqua, N. Y.  
for correct viewing of color transparencies

## 127. editorial

**Jay B. Leviton** EX 7766  
1271 Roxboro Dr., NE, Atlanta, Ga.  
editorial and interpretative photography

## 128. experimental

**Art Hupy** SU 8402  
217 N. 41st, Seattle 3, Wash.  
natural light, bas reliefs, solarization  
**Jay B. Leviton** EX 7766  
1271 Roxboro Dr., NE, Atlanta, Ga.  
editorial and interpretative photography  
**Charles E. Rotkin** PL 3-7464  
13 E. 53rd St., N. Y. C. 22  
special field assignments for art directors  
**Hope Sanders** TR 4-1868  
322 W. 71st St., N. Y. C. 23

## 129. fashion

**Charles Burgess Photography** GE 5339  
1029 4th Ave., S. Minneapolis 4, Minn.  
**Irving C. Christenson Studios** PL 3-1625  
480 Lexington Ave., N. Y. C.  
**Howell Conant** EL 5-7666  
157 E. 48th St., N. Y. C. 17  
photography, fashion and experimental  
**Henry Haberman** LE 2-6868  
204 E. 33rd St., N. Y. C. 16  
photographer  
**Peter James Samerjan** WE 1-1309  
850 No. Fairfax Ave., Los Angeles 46, Calif.  
**Jerry A. Tiffany** ME 5-2137  
109 E. 153rd St., N. Y. C. 51  
travel, illustration, strobe, experimental

## 130. food

**Charles Burgess Photography** GE 5339  
1029 4th Ave., S. Minneapolis 4, Minn.

## 131. general

**Robert C. Hoffner Studio** MA 1-8442  
425 Caxton Bldg., Cleveland 15, Ohio  
quality work for local and distant buyers  
**Hans Namuth** RE 7-1312  
165 E. 72nd St., N. Y. C. 21  
**H. Armstrong Roberts** EV 6-6300  
4203 Locust St., Philadelphia 4, Pa.  
**Fred Winchell, Photography** KE 3172  
1955 Richmond, Houston 6, Texas  
portrait, industrial, illustrative photography

## 132. horticultural

**Roche Photography** CA 6-2202  
Pox 88, Caldwell, N. J.  
horticultural illustration

## 133. illustration

**Charles Burgess Photography** GE 5339  
1029 4th Ave., S. Minneapolis 4, Minn.  
**Irving C. Christenson Studios** PL 3-1625  
480 Lexington Ave., N. Y. C.  
**Stephen Deutch** FR 2-5055  
75 E. Wacker Drive, Chicago 1, Ill.  
industrial, b&w, and color  
**Bernard Foster, LL.B.** 2-7774  
9 Hall St., Lewiston, Maine  
fashion, pretty girls, etc.  
**Larry Fried** PL 9-8500  
c/o Pix, Inc., 250 Park Ave., N. Y. C. 17  
**Robert C. Hoffner Studio** MA 1-8442  
425 Caxton Bldg., Cleveland 15, Ohio  
quality work for local and distant buyers  
**George Karger** PL 9-8500  
c/o Pix, Inc., 250 Park Ave., N. Y. C. 17  
**Hans Knopf** PL 9-8500  
c/o Pix, Inc., 250 Park Ave., N. Y. C. 17  
editorial, advertising, national magazines  
**O. Winston Link** MU 5-7326  
58 E. 34th St., N. Y. C. 16

**Jacob Lotman** PL 9-8500  
c/o Pix Inc., 250 Park Ave., N. Y. C. 17  
**New Center Photographic, Inc.** TR 1-0250  
2857 E. Grand Blvd., Detroit 2, Mich.  
**Pix, Inc.** PL 9-8500  
250 Park Ave., N. Y. C. 17  
**Nelson G. Shaw** DU 2-5905  
1724 1/2 W. 7th St., Los Angeles 17, Calif.  
b&w, color

## 134. industrial

**Colorscape Associates** LE 2-1149  
12 E. 30th St., N. Y. C. 16  
color, interiors  
**Joe Coudert** TE 2-9075  
162 E. 61st St., N. Y. C. 21  
**Robert C. Hoffner Studio** MA 1-8442  
425 Caxton Bldg., Cleveland 15, Ohio  
quality work for local and distant buyers  
**R. S. Johnson, Photography** KE 3-1590  
23839 Dehner St., Detroit 19, Mich.  
industrial—publicity—aerial, b&w, color  
**Jay B. Leviton** EX 7766  
1271 Roxboro Dr., NE, Atlanta, Ga.  
editorial and interpretative photography  
**O. Winston Link** MU 5-7326  
58 E. 34th St., N. Y. C. 16  
**Jacob Lofman** PL 9-8500  
c/o Pix Inc., 250 Park Ave., N. Y. C. 17  
**Pix, Inc.** PL 9-8500  
250 Park Ave., N. Y. C. 17  
**Charles E. Rotkin** PL 3-7464  
13 E. 53rd St., N. Y. C. 22  
interiors, exteriors, processes, color, b/w  
**Richard Averill Smith** LE 3-3272  
180 Haven Lane, Levittown, N. Y.  
dramatized photo-illustrations for publicity  
**Edward H. Zwerin, Photography** TW 4-6666  
74-15 Penelope Ave., Queens 79, N. Y.  
b/w, motion pictures, color

## 135. interiors

**Charles Burgess Photography** GE 5339  
1029 4th Ave., S. Minneapolis 4, Minn.  
**Colorscape Associates** LE 2-1149  
12 E. 30th St., N. Y. C. 16  
color, large areas, location  
**Richard Averill Smith** LE 3-3272  
180 Haven Lane, Levittown, N. Y.  
b&w or color for publicity and advertising

## 136. location

**Harriet Arnold** EL 5-6848  
72 E. 56th St., N. Y. C. 22  
**Charles Burgess Photography** GE 5339  
1029 4th Ave., S. Minneapolis 4, Minn.  
**Colorscape Associates** LE 2-1149  
12 E. 30th St., N. Y. C. 16  
color, interior, resorts  
**Robert C. Hoffner Studio** MA 1-8442  
425 Caxton Bldg., Cleveland 15, Ohio  
quality work for local and distant buyers  
**Hans Knopf** PL 9-8500  
c/o Pix, Inc., 250 Park Ave., N. Y. C. 17  
editorial, advertising, national magazines  
**Charles E. Rotkin** PL 3-7464  
13 E. 53rd St., N. Y. C. 22  
U. S. and Canadian coverages, color, b/w  
**Richard Averill Smith** LE 3-3272  
180 Haven Lane, Levittown, N. Y.  
b&w or color for publicity and advertising  
**Edward H. Zwerin, Photography** TW 4-6666  
industrial, architecture, motion picture, general

## 137. motion pictures

**George Karger** PL 9-8500  
c/o Pix, Inc., 250 Park Ave., N. Y. C. 17

## 138. murals

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### 139. photo agencies

The Bettmann Archive PL 8-0362  
215 E. 57th St., N. Y. C. 22  
old photos and prints, any subject  
Walter Chandra HU 4-8260  
Box 237, Huntington Sta., L. I., N. Y.  
specializing in cat and dog pix, color, b/w  
Pix, Inc. PL 9-8500  
250 Park Ave., N. Y. C. 17

### 140. portraits

Clayton Budde 3-2271  
817-90 St., Niagara Falls, N. Y.  
children, adults  
Hans Knopf PL 9-8500  
c/o Pix, Inc., 250 Park Ave., N. Y. C. 17  
editorial, advertising, national magazines  
Jacob Lofman PL 9-8500  
c/o Pix Inc., 250 Park Ave., N. Y. C. 17  
Forest E. Miller CL 7096  
1916 Norwood, Independence, Mo.  
for reproduction, individual attention  
Pix, Inc. PL 9-8500  
250 Park Ave., N. Y. C. 17  
Hope Sanders TR 4-1868  
322 W. 71st St., N. Y. C. 23

### 141. printouts

Rapid Colorprint Service CH 5-2193  
333A No. Brand Blvd., Glendale, Calif.  
top quality direct color prints

### 142. products

Charles Burgess Photography GE 5339  
1029 4th Ave., S. Minneapolis 4, Minn.  
Hope Sanders TR 4-1868  
322 W. 71st St., N. Y. C. 23  
Richard Averill Smith LE 3-3272  
180 Haven Lane, Levittown, N. Y.  
glamorized photo-illustrations on location  
Edward H. Zwerin Photography TW 4-6666  
74-15 Penelope Ave., Queens 79, N. Y.  
commercial photography for every purpose

### 143. props

Prop Service OR 9-4626  
115 E. 34th St., N. Y. C.  
any prop, anytime, delivered on time

### 144. publicity

Joe Coudert TE 2-9075  
162 E. 61st St., N. Y. C. 21  
Pix, Inc. PL 9-8500  
250 Park Ave., N. Y. C. 17  
Peter James Samerjan WE 1-1309  
850 No. Fairfax Ave., Los Angeles 46, Calif.  
Richard Averill Smith LE 3-3272  
180 Haven Lane, Levittown, N. Y.  
glamorized photo-illustrations on location

### 145. reportage

Harriet Arnold EL 5-6848  
72 E. 56th St., N. Y. C. 22  
Laura Beaujon CH 3-2193  
228 W. 4th St., N. Y. C. 14  
Gerardus Clarkson II RI 6-9159  
318 S. Fawn St., Philadelphia 7, Pa.  
photo-journalists in edit., adv., publ., prom.  
Joe Coudert TE 2-9075  
162 E. 61st St., N. Y. C. 21  
Ed Feingersh PL 9-8500  
c/o Pix, Inc., 250 Park Ave., N. Y. C. 17  
Larry Fried PL 9-8500  
c/o Pix, Inc., 250 Park Ave., N. Y. C. 17

Hans Knopf PL 9-8500  
c/o Pix, Inc., 250 Park Ave., N. Y. C. 17  
editorial, advertising, national magazines  
Jay B. Leviton EX 7766  
1271 Roxboro Dr., NE, Atlanta, Ga.  
editorial and interpretative photography  
Jacob Lofman PL 9-8500  
c/o Pix Inc., 250 Park Ave., N. Y. C. 17  
Pix, Inc. PL 9-8500  
250 Park Ave., N. Y. C. 17  
Charles E. Rotkin PL 3-7464  
13 E. 53rd St., N. Y. C. 22  
long editorial experience major nat'l mags.

### 146. resorts

Colorscope Associates LE 2-1149  
12 E. 30th St., N. Y. C. 16  
color brochures

### 147. set design

Louis E. Korn WY 5638  
6332 Warner Dr., Los Angeles 48, Calif.  
AD for TV film and mot. pic. film. Member Soc. of  
Mot. Pic. ADs. Member Set Designers for TV film  
and Mot. Pic. Film Local No. 847

### 148. slide films

Admaster Prints, Inc. rep: Charles Corn  
1168 Sixth Ave., N. Y. C. 19 JU 2-1396  
American Blueprint Co. PL 1-2240  
7 E. 47th St., N. Y. C.  
Kurshan & Lang Color Service MU 7-2595  
10 E. 46th St., N. Y. C. 17  
a complete photographic color service  
National Studios JU 2-1926  
145 W. 45th St., N. Y. C.  
color-b&w  
Charles E. Rotkin PL 3-7464  
13 E. 53rd St., N. Y. C. 22  
graphic service and exhibit consultant

### 149. sports

Ed Feingersh PL 9-8500  
c/o Pix, Inc., 250 Park Ave., N. Y. C. 17  
Larry Fried PL 9-8500  
c/o Pix, Inc., 250 Park Ave., N. Y. C. 17

### 150. still life

Charles Burgess Photography GE 5339  
1029 4th Ave., S. Minneapolis 4, Minn.  
Irving C. Christenson Studios PL 3-1625  
480 Lexington Ave., N. Y. C.

### 151. stock photos

Agricultural Photo Library 9-3945  
4 Middle Lane, Wallingford, Conn.  
specialty-photos on dairy and poultry farming  
The Bettmann Archive PL 8-0362  
215 E. 57th St., N. Y. C. 22  
old photos and prints, any subject  
Camera Clix MU 7-6112  
19 W. 44th St., N. Y. C. 36  
b/w, color photos for reproduction  
Walter Chandra HU 4-8260  
Box 237, Huntington Sta., L. I., N. Y.  
color or b/w pix of cats and dogs-big file  
Combine Photos, Ltd. PL 5-4153  
231 E. 51st St., N. Y. C. 22  
Harold M. Lambert MA 5-1400  
2801 Cheltenham Ave., Philadelphia 19, Pa.  
stock-b/w and color  
Photo-library Inc. PL 3-3112  
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4203 Locust St., Philadelphia 4, Pa.

Underwood & Underwood Illustration Studios, Inc.  
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Underwood & Underwood News Photos JU 6-5910  
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Underwood & Underwood Illustration Studios, Inc.  
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black and white stock photographs

### 152. strobe

Charles Burgess Photography GE 5339  
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Irving C. Christenson Studios PL 3-1625  
480 Lexington Ave., N. Y. C.  
Jay B. Leviton EX 7766  
1271 Roxboro Dr., NE, Atlanta, Ga.  
editorial and interpretative photography  
O. Winston Link MU 5-7326  
58 E. 34th St., N. Y. C. 16  
Charles E. Rotkin PL 3-7464  
13 E. 53rd St., N. Y. C. 22  
field equipment for color and b&w

### 153. trick photography

American Blueprint Co. PL 1-2240  
7 E. 47th St., N. Y. C.  
Progressive Composition Company WA 2-2711  
The Sheridan Bldg., 9th at Sansom St., Phila. 7, Pa.  
photo modification of type

## PHOTO REPRODUCTION SERVICES

### 154. b & w prints in quantity

Admaster Prints, Inc. rep: Charles Corn  
1168 Sixth Ave., N. Y. C. 19 JU 2-1396  
Paville Laboratories, Inc. MU 2-5665  
16 E. 42nd St., N. Y. C. 17

### 155. carbos

Kurshan & Lang Color Service MU 7-2595  
10 E. 46th St., N. Y. C. 17  
a complete photographic color service  
Ralph Marks Color Labs. EL 5-6740  
344 E. 49th St., N. Y. C. 17  
John J. Westley Color Laboratories MU 2-6770  
50 E. 42nd St., N. Y. C. 17

### 156. color assemblies

Robert Crandall Associates, Inc. MU 2-2253  
222 E. 46th St., N. Y. C. 17  
our quality is Crandall color  
Kurshan & Lang Color Service MU 7-2595  
10 E. 46th St., N. Y. C. 17  
a complete photographic color service  
James R. Rose Color Laboratories MU 4-5560  
611 Third Ave., N. Y. C. 17  
Way's Standard Viewers MU 8-6560  
Chappaqua, N. Y.  
for correct viewing of color transparencies

### 157. color prints in quantity

Charles Burgess Photography GE 5339  
1029 4th Ave., S. Minneapolis 4, Minn.  
Charles Color Lab & Studio TE 8-7525  
800 Lexington Ave., N. Y. C. 21  
fully masked dye transfer color prints at very  
nominal prices  
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612 South Second St., Milwaukee 4, Wis.  
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Kurshan & Lang Color Service MU 7-2595  
10 E. 46th St., N. Y. C. 17  
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Paville Laboratories, Inc. MU 2-5665  
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Rapid Color Print Service CH 5-2193  
333A No. Brand Blvd., Glendale, Calif.  
Chromostat eliminates intermediate steps

**Jack Ward Color Service** MU 7-1396  
694 Third Ave., N. Y. C. 17  
**John J. Westley Color Laboratories** MU 2-6770  
50 East 42nd St., N. Y. C. 17  
dye transfers from transp. ektacolor, s. negs.

### 158. color separations

**Charles Burgess Photography** GE 5339  
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**Kurshan & Lang Color Service** MU 7-2595  
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color separations  
**James R. Rose Color Laboratories** MU 4-5560  
611 Third Ave., N. Y. C. 17

### 159. copy of artwork

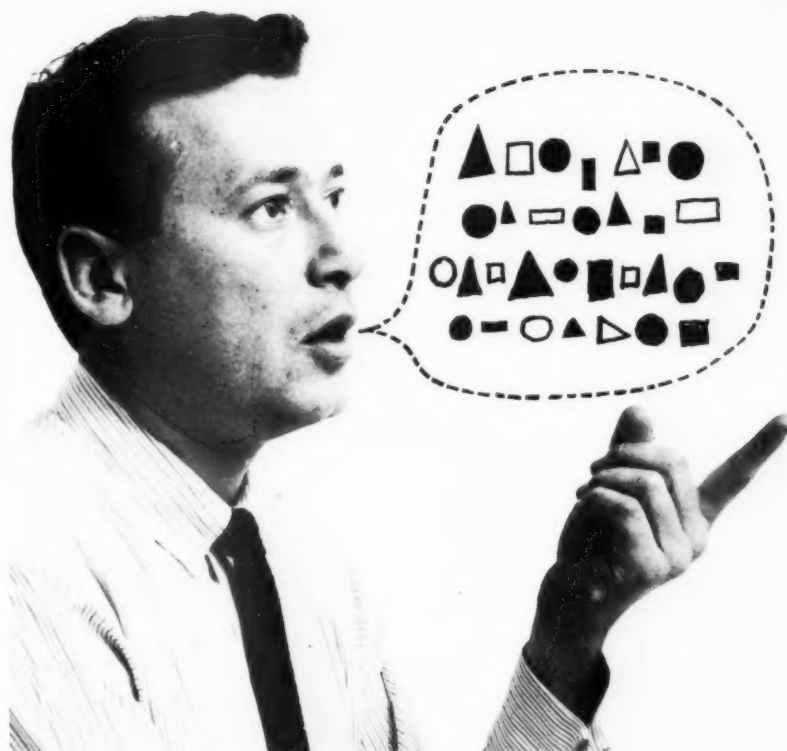
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**Modernage** LE 2-4052  
319 E. 44th St., N. Y. C.  
**Rapid Color Print Service** CH 5-2193  
333A No. Brand Blvd., Glendale, Calif.  
Chromastat direct reproduction of original art  
**James R. Rose Color Laboratories** MU 4-5560  
611 Third Ave., N. Y. C. 17  
**F. A. Russo, Inc.** PL 5-4700  
480 Lexington Ave., N. Y. C. 17  
**Jack Ward Color Service** MU 7-1396  
694 Third Ave., N. Y. C. 17  
**John J. Westley Color Laboratories** MU 2-6770  
50 East 42nd St., N. Y. C. 17  
carbros, dye transfers, transparencies

### 160. duplicate transparencies

**Admaster Prints, Inc.** rep: Charles Corn  
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**Robert Crandall Associates, Inc.** MU 2-2253  
222 E. 46th St., N. Y. C. 17  
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**James R. Rose Color Laboratories** MU 4-5560  
611 Third Ave., N. Y. C. 17  
**Jack Ward Color Service** MU 7-1396  
694 Third Ave., N. Y. C. 17  
**Way's Standard Viewers** MU 8-6560  
Chappaqua, N. Y.  
for correct viewing of color transparencies

### 161. dye transfer prints

**Charles Burgess Photography** GE 5339  
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222 E. 46th St., N. Y. C. 17  
our quality is Crandall color  
**Kurshan & Lang Color Service** MU 7-2595  
10 E. 46th St., N. Y. C. 17  
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**Ralph Marks Color Labs** EL 5-6740  
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50 East 42nd St., N. Y. C. 17  
from separation negs. transp., ektacolor

### 162. ektacolor

**Kurshan & Lang Color Service** MU 7-2595  
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a complete photographic color service  
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50 East 42nd St., N. Y. C. 17  
processing, film positives, dye transfers

### 163. ektachrome processing

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### 164. enlargements

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**Modernage** LE 2-4052  
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**F. A. Russo** PL 5-4700  
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### 165. flexichrome

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**Weco Studio** MU 5-1864  
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Flexichrome retouching

### 166. montage

**Walter Brookes** Sunset 2-8928  
11649 Chandler Blvd., North Hollywood, Calif.  
unrelated photos blended into one design  
**F. A. Russo** PL 5-4700  
480 Lexington Ave., N. Y. C. 17

### 167. photo composing

**Buffalo Type Service Corp.** MA 2890  
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filmotype & all kinds of camera modifications  
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**James R. Rose Color Laboratories** MU 4-5560  
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### 168. photo murals

**Rapid Color Print Service** CH 5-2193  
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### 169. reproportioning

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**James R. Rose Color Laboratories** MU 4-5560  
611 Third Ave., N. Y. C. 17  
**Jack Ward Color Service** MU 7-1396  
694 Third Ave., N. Y. C. 17

### 172. strip-ups

**Robert Crandall Associates, Inc.** MU 2-2253  
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### 173. 35mm negs and positives

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**Modernage** LE 2-4052  
319 E. 44th St., N. Y. C.

### 174. 3-D dye transfers

**Ralph Marks Color Labs** EL 5-6740  
344 E. 49th St., N. Y. C. 17

### 175. transparencies

**Admaster Prints, Inc.** rep: Charles Corn MU 2-2253  
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**Charles Burgess Photography** GE 5339  
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## 176. transparency art

William P. Way MU 8-6560  
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### 178. blueprints

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### 179. color film strips

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### 182. ozalids

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### 183. ozachromes

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American Blueprint Co. PL 1-2240  
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### 184. photostats

Admaster Prints, Inc. rep: Charles Corn  
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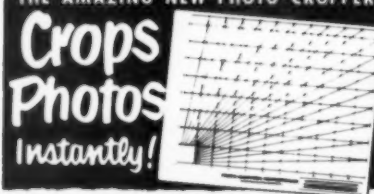
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## 187. visualcast slides

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American Blueprint Co. PL 1-2240  
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## GRAPHIC ARTS

## 188. acetate proofing

Progressive Composition Company WA 2-2711  
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## 189. advertising presentations

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40 Prince St., N. Y. C. 12  
display manufacturers  
The Valley Decorating Co. AT 4-3046  
2500 Commonwealth Ave., Alhambra, Calif.  
mfg. point-of-sale displays, exhibits

## 191. general

Alexander McQueen RA 8-9010  
5222 North Lakewood, Chicago 40, Ill.  
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## 192. labels

Olympic Litho Corp. rep: Marvin D. Frankel  
61 Beekman St., N. Y. C. 38 WO 4-1738

## 193. letter services

Olympic Litho Corp. rep: Marvin D. Frankel  
61 Beekman St., N. Y. C. 38 WO 4-1738

## 194. lithography

J. J. Dougherty East 9046  
3577 Saybrook Ave., Cincinnati 8, Ohio  
lithographic consultant  
Olympic Litho Corp. rep: Marvin D. Frankel  
61 Beekman St., N. Y. C. 38 WO 4-1738  
James R. Rose Color Laboratories MU 4-5560  
611 Third Ave., N. Y. C. 16

## 195. multilithing

Olympic Litho Corp. rep: Marvin D. Frankel  
61 Beekman St., N. Y. C. 38 WO 4-1738

## 196. photoengraving

K Heitz Import Co. JU 6-3483  
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## 197. printers, letterpress

Davis Delaney, Inc. MU 6-2500  
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40 Elmwood Ave., Geneva, N. Y.  
posters and displays designed and printed  
Screen Art Service DE 3-4224W  
98 Greenlodge St., Dedham, Mass.  
quality silk screening at its finest

## 199. type foundry

Amsterdam Continental SP 7-4980  
268 Fourth Ave., N. Y. C. 10  
specimens gladly furnished

## 200. typographers, hand

Adcraft Typesetting Service, Inc. BL 3-9149  
211 South Forge St., Akron 8, Ohio  
advertising typographers, perfect repro proofs  
Buffalo Type Service Corp. MA 2890  
37 Franklin St., Buffalo 2, N. Y.  
Advertising typography & camera modifications  
General Composition Co. LI 2-9170  
51 Melcher St., Boston 10, Mass.  
typographic services for agencies and studios  
Linotype Composition Co. LE 9-7381  
7 S. Gay St., Baltimore 2, Md.  
typography-photo lettering-photostats  
H. G. McMennamin rep: Dorothy Colby  
470 Atlantic Ave., Boston, Mass. HA 6-6886  
Photo Lettering by Bruno LE 9-0207  
7 S. Gay St., Baltimore 2, Md.  
typography-photo lettering-photostats  
Progressive Composition Company WA 2-2711  
The Sheridan Bldg. 9th at Sansom St., Phila. 7, Pa.

## 201. typographers, machine

Buffalo Type Service Corp. MA 2890  
37 Franklin St., Buffalo 2, N. Y.  
advertising typography & camera modifications  
General Composition Co. LI 2-9170  
51 Melcher St., Boston 10, Mass.  
Kent Typographic Service Inc. CI 5-5071  
250 W. 49th St., N. Y. C. 19  
advertising typographers  
Linotype Composition Co. LE 9-7381  
7 S. Gay St., Baltimore 2, Md.  
typography-photo lettering-photostats  
Photo Lettering by Bruno LE 9-0207  
7 S. Gay St., Baltimore 2, Md.  
typography-photo lettering-photostats  
Progressive Composition Company WA 2-2711  
The Sheridan Bldg. 9th at Sansom St., Phila. 7, Pa.

## 202. typography, old-fashioned

Photo-Lettering, Inc. MU 2-2346  
216 E. 45th St., N. Y. C. 17  
Progressive Composition Company WA 2-2711  
The Sheridan Bldg. 9th at Sansom St., Phila. 7, Pa.

## 203. ART STUDIOS

		creative	design	direct mail	illustration	layout	lettering	mechanicals	packaging	posters	presentations	retouching	service	TV art	OTHER
Ad-Art	AM 5-4496	*	*	*		*	*		*		*	*		*	folders and brochures
217 North B'way, Wichita 2, Kansas															
Art Masters	JU 2-4182											*			
156 W. 44th St., NYC 36															
Art J. Banach Studios	ME 7-7672	*	*	*	*	*	*	*	*	*					point of purchase
2652 N. Nordica Ave., Chicago 35, Ill.															
Castell, Watkins, Paul, Inc.	GA 1-0932	*	*	*	*	*	*	*	*	*	*	*	*	*	scratchboard
1006 Olive St., St. Louis 1, Missouri															
Dick Chenault	PL 1-0096-5	*	*	*	*	*	*	*				*	*	*	
17 E. 48th St., NYC 17															
Creative Ad Art	BR 2-7138		*		*	*	*	*			*	*			western design
9304 Santa Monica Bl., Beverly Hills, Calif.															
Creative Art, Inc.	MA 1-7215	*	*	*	*	*	*	*	*	*	*	*	*	*	
1411 NBC Bldg., Cleveland 14, Ohio															
Creative Art Service	3-4027	*	*	*	*	*							*	*	stylized cartoons, printing-prod. catalogs
590 Clinton Ave., Albany, N. Y.															
Diamond Art Studio	MU 3-1418	*	*	*	*	*	*	*	*	*	*	*	*	*	
292 Madison Ave., NYC 17															
Dimensional Products Co.	UP 3-3400														designers-producers point of purchase displays
4718 N. 27th St., Milwaukee 16, Wisc.															
Hebard Doherty	LE 2-5366		*	*				*	*						
249 E. 43rd St., NYC 16															
R. M. Dudrick Advertising Art	LE 2-0628	*	*	*	*	*	*	*	*	*	*	*			
124 East 40th St., NYC 16															
Studios of Jon A. Fetko	PL 5-5038	*	*	*	*	*	*	*	*	*	*	*	*	*	
6419 Lawndale Ave., Phila. 11, Pa.															
John Fondriai Associates, Inc.	MU 5-2582	*	*	*	*	*	*	*	*	*	*	*	*	*	
101 Park Ave., NYC 17															
Kennett Studio	PL 8-0542											*			
139 E. 52nd St., NYC 22															
Larry Klein	WH 3-1139	*	*		*	*			*		*				editorial design and illustration film slides
159 E. Erie St., Chicago 11, Ill.															
Mayshark & Keyes, Inc.	CO 5-6461	*	*	*	*	*	*	*		*	*	*			
125 W. 45th St., NYC 36															
Charles W. North Studios	MU 6-5740	*		*	*	*	*	*	*				*		
381 Fourth Ave., NYC 16															
Frank P. Piliero	MU 3-2743			*	*	*	*	*		*		*			labels, comps scratchboard stylized cartoons, printing prod., catalogs, brochures, annual reports annual reports
38 East 38th St., NYC 16															
Publicity Graphics Associates	PL 7-2460	*	*	*	*	*	*	*	*	*	*	*	*	*	
130 W. 46th St., NYC 36															
Rapicis-Sipp	CI 7-8056		*	*				*							
48 West 48th St., NYC 36															
Repro Art Studio	AL 5-5675			*	*	*		*				*			Bourges color separation specialists
80 Fifth Ave., NYC 11															
Jerome Henry Roth	PL 3-6570	*	*	*	*	*	*	*	*	*	*	*	*	*	
8 E. 48th St., NYC 17															
Milt Roth Advertising Art	CH 4-6786	*			*	*	*	*				*			
55 W. 42nd St., NYC 36															
Horace Sadowsky and Associates	NE 9-2818	*	*	*	*	*	*	*	*	*	*	*	*	*	complete printing follow-thru catalogs, annual reports
59-26 Woodside Ave., Woodside 77, N. Y.															
Rudolf Schaefer Studios, Inc.	GR 5-8584	*	*	*	*	*	*	*	*	*	*	*	*	*	
30 E. 20th St., NYC 3															
Shapiro Studios	MU 6-4588-89	*			*	*									men's & women's fashions, merchandise, furniture, interiors, jewelry, industrials, spots continuities, photography
273 Fifth Ave., NYC 16															
Paul Sherry Studios	MU 7-2836	*	*	*	*	*	*	*	*	*	*	*	*	*	
56 W. 45th St., NYC 36															
Tel-Art Studio			*	*	*	*				*	*			*	
822 Perdido St., New Orleans, Louisiana															
Vogue-Wright Studios, Chi	MO 4-5600	*	*	*	*	*	*	*	*	*	*	*	*	*	
469 E. Ohio St., Chicago 11, Ill.															
Wheelock Associates	JU 2-4328		*		*	*	*	*		*		*			
2 W. 46th St., NYC 36															
Williamson Associates	BA 7826	*	*	*	*	*	*	*	*	*	*	*	*	*	displays & exhibits
315 Alexander St., Rochester 4, N. Y.															
Al Woffenden Studio	LO 8-1286	*			*	*	*	*		*		*			
1321 Arch St., Phila. 7, Penna.															
James R. Woodward Studios	EN 3-8434				*		*	*			*				
3 Railroad Ave., Tenafly, N. J.															

## 204. PHOTO STUDIOS

		children	fashion	food	illustration	industrial	interiors	location	motion pictures	product	reportage	slide films	still-life	TV	OTHER
<b>Admaster Prints, Inc.</b> 1168 6th Ave., NYC 19	JU 2-1396									*		*	*		
<b>Wesley Bowman Studio, Inc.</b> 360 N. Michigan Ave., Chicago 1, Ill.	CE 6-0233	*	*	*	*			*	*	*	*	*	*		
<b>Browning Studio</b> 150 E. 40th St., NYC 16	MU 5-0240	*			*										color, medical, stock photos strobe, color
<b>Irving C. Christenson Studios</b> 480 Lexington Ave., NYC	PL 3-1625	*	*	*	*	*		*		*			*		carbro prints
<b>Lyman Emerson Studios</b> Penthouse, 2500 W. 6th St., L. A. 57, Cal.	DU 7-7185				*	*	*	*							carbro prints
<b>Lyman Emerson Studios</b> 177 Post St., San Fran. 8, Cal.	DO 2-3182				*	*	*	*							B & W & color, strobe
<b>Toni Ficalora</b> 12 E. 42nd St., NYC 17	MU 7-0356				*	*							*		
<b>Habershaw</b> 204 E. 33rd St., NYC 16	LE 2-6868		*		*										
<b>Willard Hatch Photography</b> 1001 W. Yakima Ave., Wash.	2-9917	*	*		*						*				photo-journalism, color, publicity
<b>Louis Hoeberrmann</b> 49 W. 44th St., NYC 36	VA 6-0006				*	*				*					
<b>Robert C. Haffner Studio</b> 425 Caxton Bldg., Cleveland 15, Ohio	MA 1-8442				*	*	*	*		*			*		
<b>Tony Iorio</b> 1068 Second Avenue, NYC 22	MU 8-2943		*		*			*							publicity
<b>Kranz Studio, Inc.</b> 1236 Sherman Ave., Evanston, Ill.	BR 4-7630				*	*	*	*		*	*	*	*		catalog, photo-retouch
<b>O. Winston Link</b> 58 E. 34th St., NYC 16	UN 4-9640				*	*	*	*							
<b>Magnum Photos, Inc.</b> 17 East 64th St., NYC 21	MU 5-7326				*	*	*	*							
<b>John Morrin Studios</b> 140 W. 57th St., NYC 19	LE 5-0006									*					
<b>National Studios</b> 145 W. 45th St., NYC	CI 5-8435		*		*							*			men's fashion & strobe
<b>F. A. Russo, Inc.</b> 480 Lexington Ave., NYC	JU 2-1926				*	*	*	*	*	*	*	*	*	*	
<b>Jerry Saltsberg &amp; Associates</b> 480 Lexington Ave., NYC 17	PL 5-4700				*	*	*	*	*	*	*	*	*	*	
<b>Walter Sarff</b> 145 E. 35th St., NYC 16	PL 3-4235	*	*	*	*	*				*	*			*	
<b>Snyders Photographic Service</b> 31 N. 9th St., Allentown, Penna.	LE 2-1626	*	*							*	*				circus
<b>Vogue-Wright Studios, Chicago</b> 469 E. Ohio St., Chicago 11, Ill.	HE 3-8875				*	*	*	*	*	*	*	*	*	*	aerial, color
<b>Fred Winchell-Photography</b> 1955 Richmond, Houston 6, Texas	MO 4-5600	*	*	*	*	*	*	*	*	*	*	*	*	*	
<b>Edward H. Zwerin, Photography</b> 74-15 Penelope Ave., Queens 79, N. Y.	KE 3172	*	*	*	*	*	*	*	*	*	*	*	*	*	
	TW 4-6666				*	*	*	*	*	*	*	*	*	*	architectural, color, experimental, publicity

## 205. art representatives

<b>Hy Abbott</b> 38 E. 38th St., N. Y. C. 16	OR 9-2163	<b>Jo Freeman</b> 130 W. 46th St., N. Y. C. 36	PL 7-2460	<b>Walter Richards</b> , advertising illustration
<b>Juana Merino</b> , fashion artist		<b>See Publicity Graphics Associates Studio listing</b> (category 203 in this Buyer's Guide)		<b>Bob Riger</b> , sports illustration
<b>Frank Paulin</b> , fashion artist		<b>Stephan Lion, Inc.</b> 145 E. 52nd St., N. Y. C. 22	PL 9-3490	<b>George Shawe</b> , men's fashion
<b>Robert L. Brooks</b> 683 Lexington Ave., N. Y. C. 22	EL 5-2667	<b>Susan Abbott</b> , fashion illustration		<b>Frank Soltesz</b> , industrial illustration
<b>Florence Kevason</b> , fashion illustration & children		<b>Everett Barclay</b> , automobiles		<b>Rene Willaumez (RBW)</b> , high style fashion illust.
<b>Erica Perl</b> , fashion illustration		<b>Bradford Boobis</b> , product still life		<b>Bud Norton Associates</b> 342 Madison Ave., N. Y. C. 17
<b>Jacqueline Tames</b> , fashion illustration		<b>Peter Dimitri</b> , fashion photography		<b>Lou Beres</b> , men fashion illustrator
<b>Ray Porter</b> , decorative illustration		<b>Tod Droz</b> , fashion illustration		<b>Gus Falk</b> , fashion illustrator & illustrations
<b>Dick Cole</b> , fashion retouching		<b>George Englert</b> , general illustration		<b>Kohar</b> , fashion illustrator
<b>Dick Chenault</b> 17 E. 48th St., N. Y. C. 17	PL 1-0096-5	<b>Hans Erni</b> , medical-scientific		<b>Connie Pagano</b> , fashion illustrator
<b>Al Fatica</b> , fashion illustration		<b>Ernest Fairhurst</b> , fashion illustration		<b>Ted Claus</b> , fashion illustrator
<b>John Hammer</b> , buildings		<b>Simon Greco</b> , stylized illustration		<b>Betty Steen</b> , fashion illustrator
<b>Charles Hawes</b> , illustration		<b>Matthew Leibowitz</b> , advertising design and typography		<b>Sue Handmaker</b> , fashion illustrator
<b>Len Oehman</b> , general illustration		<b>Herbert Leupin</b> , decorative-humorous		<b>Peter Konnele</b> , fashion illustrator & children
<b>Arne Peterson</b> , still life		<b>Walter Linsenmaier</b> , natural history illustration		<b>Berta Schulmeister</b> , fashion illustrator & children
<b>Carlos Richmond</b> , line illustration		<b>Athos Menaboni</b> , birds and wild life		<b>Ruth Evers</b> , fashion illustrator & children
<b>Al Scully</b>		<b>Claire Nack</b> , high style fashion		<b>Jean Smith</b> , fashion illustrator
<b>Art Seiden</b> , decorative illustration		<b>Jean Pages</b> , French atmospheric line		<b>Reindorf Studios</b> , complete art service
<b>Ned Seidler</b> , illustration		<b>Weimer Pursell</b> , visual design, posters		<b>Henry Price Agency</b> Suite 605, 48 W. 48th St., N. Y. C. 36
		<b>Paul Rabut</b> , industrial, mood illustration		<b>New York's largest agency specializing in Commercial Art and Production Personnel exclusively.</b>
				<b>A Nationwide Service to the Graphic Arts Field</b>

for Employers, and Employees from Trainee to top Art and Production Executives.

Alan Redfield Associates MU 8-9464

201 E. 56th St., N. Y. C. 22

art reps., complete studio facilities

Shelley Scherman PL 7-4467

250 W. 57th St., Suite 2511, N. Y. C. 19

smart sales promotion design, layout, comic spot, illustration

Al Woffenden LO 8-1286

1321 Arch St., Phila. 7, Pa.

## 206. photo representatives

Hy Abbott OR 9-2163

38 E. 38th St., N. Y. C. 16

Wyn Moroz, fashion photography

Admaster Prints, Inc. JU 2-1396

1168 6th Ave., N. Y. C. 19

Charles Corn, representative

Henrietta Brackman PL 3-4351

424 Madison Ave., N. Y. C. 17

photo-journalists in editorial, advertising, public relations, industry

Robert L. Brooks EL 5-2667

683 Lexington Ave., N. Y. C. 22

Clifford Coffin, fashion and beauty photography

Roger Prigent, fashion and beauty photography

Habershaw LE 2-6868

204 E. 33rd St., N. Y. C. 16

Frank Gershaw, representing Henry Haberman,

Art Hupy SU 8402

217 N. 41st St., Seattle 3, Wash.

architectural and natural light photography

Bud Norton Associates MU 7-0781

342 Madison Ave., N. Y. C. 17

Ray Kellman, fashion photographer

Paul Weller, creative still life

Photography for Industry (PFI) PL 3-7464

13 E. 53rd St., N. Y. C. 22

industrial reportage, aeriels, photo file management and servicing

Photographers:

Arnold Eagle (New York) industrials, safety, editorials

Charles E. Rotkin (New York) aeriels, editorial, industrial

Jack Birns (Los Angeles) news, industrials, Hollywood

Shelley Scherman PL 7-4467

250 W. 57th St., Suite 2511, N. Y. C. 19

wonderful photography in advt., industry, edit.

## letters

(continued from page 11)

magazine advertisement make it a "commercial" job? Perhaps — according to one's viewpoint. But it would still be a painting by a "fine" artist and its use would be confined to commerce. It probably would never be seen inside a museum. However, leave the quotation marks off the words fine and commercial and then we have an altogether different significance of the two words with a fine line of demarcation between them.

A fine work of art can be commercial if all parties concerned "having financial profit as the primary aim" can agree as to where commercial ends and "commercial" begins. When a "fine" artist sells through his agent at a one-man

(continued on page 74)

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# WHITER WHITES... CRISPER, TRUER COLOR

in Ektachrome Transparencies!

**Exclusive Technique . . .** gives superior original and duplicate transparencies . . . Makes color separation easier.

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Same Day Service . . . Overnight Service . . . Mid-town Pickup and Delivery

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for fast service on comic strips,  
cartoons and  
special purpose  
comic books



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### JACK CALDERWOOD

417 E. 61 • NYC 21 • TE 8-8429

## CHAZ photography

fashion - beauty

748 lexington ave. new york 22, n.y.  
plaza 5-8954





## FLEXICHROME

**Hersh-Mastro Studios Inc.**

4 W. 40th Street, New York, N. Y.

MU 7-4967



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(Numbers refer to classification section)

The information contained in the Art & Photo Buyers Guide has been supplied to us by the firms and individuals listed. In listing artist and photographer representatives, every effort has been made to list only those with exclusive representation. This magazine, however, cannot assume any responsibility for errors.

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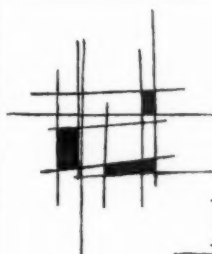
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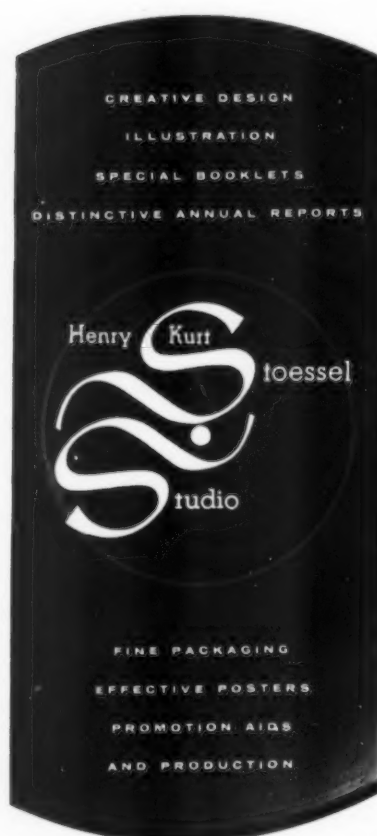
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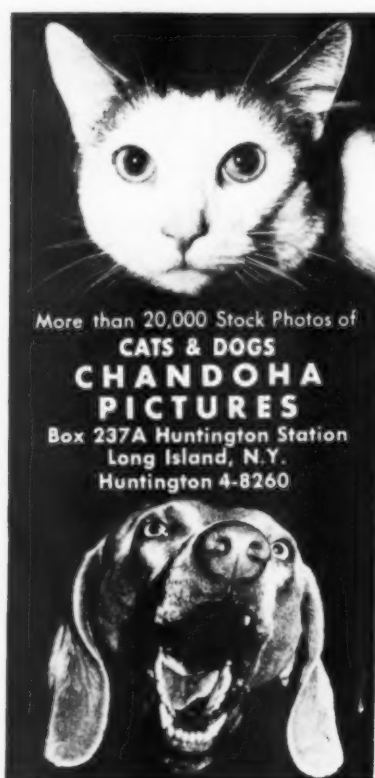
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## letters

(continued from page 67)

show, that artist is being commercial. When a "commercial" artist sells his work, he must be a fine artist in order to gain and to hold his client(s). Since "commercial" (cf: Webster) "suggests the larger aspects of the operation of exchange," is it not true that both the fine artist and the "fine" artist can do, and do, commercial jobs? However, when a painting, a retouched photo, a piece of fine calligraphy, a new packaging design becomes just another commodity in business intercourse (commerce), then that which the artist produces is really mercantile (cf: Noah W.).

We may then come up with a new art category—the mercantile artist who is exploited and subjected to "commercialism" because "financial profit as the primary aim" has become entirely one-sided. When an artist has a reputation for being a fine artist, it doesn't really matter whether or not he is a "fine" or a "commercial" artist. Take, for example, the best of our illustrators (weren't the old masters illustrators, too?), our calligraphers, photo retouchers, and, designers. They all can produce fine art for commerce and industry. That is commercial art. It is when the artist is asked (told) to change this, that, them, and those with the final result a screaming distortion of the job's original concept that you have "commercial" art with quotation marks.

It is logical to assume that the difference between "fine" and "commercial" could be a play on words born to the very nature of business and commerce; conceived by the necessity of the omnivorous aspects of conducting a business; and dedicated to the proposition that material values must of necessity subjugate the esthetic values of art.

Said John Sloan:—"If making pictures that somebody buys makes the art commercial,—Picasso is a commercial artist. ... Artists who classify themselves as tradesmen have given up their birthright to independent thought." Words of Robert Henri:—"In fact in a commercial world there are thousands of lives wasted doing things not worth doing. Human spirit is sacrificed. Go to your work because it is the most important living to you... work always as if you were a master, expect from yourself a masterpiece."

I believe there need not be any distinction between the "fine" or the "commercial" artist.

Jorge D. Mills,  
New York City

It's fun to speculate...

This is one of those things that goes on and on like "Is there, or is there not, a life after this one on earth?" However, it's fun to speculate on the matter.

*Fine Art* (it seems to me!) is the visual expression of an artist's ideals—the urge within the artist to express something which seems imperative in his heart and mind—without any restriction.

*Commercial Art* differs to the degree that it begins with the idea of commerce which, according to Webster, means "interchange of merchandise between nations or individuals." Thus the word "money" follows. Someone is going to pay for the artist's work and therefore has a right to say what shall or shall not be done by the artist. The picture is made for a person's or an organization's specific need and is thereby immediately limited in some form whether it be size, shape, subject matter, medium, conception, etc. (and to this extent we would have to say the Old Masters were often Commercial Artists!)

The old saying comes to mind here—"the more things change, the more they remain the same" and sometimes Fine Art becomes Commercial Art and vice versa.

Ed Gressley,  
Ridgewood, N. J.

Commercial is not fine...

May I, as an artist engaged in both fine and commercial art, be permitted to answer your question relative to fine and commercial art? Commercial art is not and seldom can be fine art. Its chief function is to draw attention to some product and to promote the sale thereof. The painting itself is usually worthless to anyone else except as a sample for the artist or to grace the walls of the client. There are of course a few exceptions, such as the work of David Stone Martin. But his work sells principally David Stone Martin.

In fine art the artist is bound by nothing except his ability to interpret a mood, an expression or an idea of beauty, whether it be subjective or objective. No thought of sales, utility, or commercial interest should enter his motives. He need consider no one but himself, whereas the commercial artist must consider the product, the AD, the account executive, and the likes and dislikes of the client. In short, he has a hell of a time exercising his own artistic intentions.

Carl Broemel,  
New York City

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## motivation

(continued from page 23)

Committee of William Esty Company Inc., is facing one of the most challenging opportunities and complex subjects in the research field. At the outset, the group realized that it needed tools to attack such a problem effectively, and that it would have to develop its own tools because existing ones were relatively widely diffused and not very sharp.

The Committee has developed five tools during the 15 months since it was appointed.

1. An Introductory Bibliography of Motivation Research.

2. The Language of Dynamic Psychology as Related to Motivation Research—a glossary of terms selected from the following social sciences: sociology, psychology, anthropology and economics. Written in the language of the layman, this book was published for ARF by McGraw-Hill Book Company.

3. A Directory of Organizations Which Conduct Motivation Research.

4. A Directory of Social Scientists Interested in Motivation Research—primarily educators—who consider themselves qualified and who are interested in acting as consultants.

5. Motivation Research in Advertising and Marketing—a 260-page handbook describing the projective techniques as developed by leading psychologists and applied to advertising and marketing. Written by Dr. George Horsley Smith, associate professor of psychology at Rutgers University, under the supervision of the Motivation Research Committee, this was published for ARF by McGraw-Hill Book Company.

The Committee hopes that these tools, in capsulated form, will provide a basis for a constructive attitude toward the whole operation which will enable motivation research to emerge at a serious, respectable and honest level.

The Committee now is focusing its attention on the need for evaluation of techniques and methods used in motivation research. It also hopes to set up designs for experiments which might indicate ways to correlate the use of some projective techniques with some of the more widely used techniques in advertising and copy research.

\**Motivation Research in Advertising and Marketing*, George Horsley Smith, McGraw-Hill, 1954. Appendix II contains an inventory of 27 motivation research reports from which these cases are summarized.



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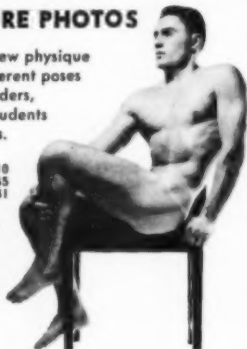
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## trade talk

### ART DIRECTION ATLANTA: Baron G. Roberts. AD of Liller.

Neal & Battle has become a partner in the agency... **Herbert M. Meyers**, former AD of the Monogram Art Studio, NYC, to director of the art department of the Atlanta Paper Co.

...CHICAGO: **Gordon Hoff**, formerly with Y&R, is now AD with Needham, Louis & Brorby... **John R. Willmarth**, formerly v.p.

and executive AD, has become executive v.p. and general creative director, Earle Ludgin & Co.

...Robertson, Buckley & Gotsch named **William M. MacDonald** AD; was with A. Martin Rothhardt... Executive AD **Donald Benge**

has been appointed v.p. of Roy Knipschildt & Co., as was **William M. Moore, Jr.**, creative director... HARTFORD: **John A. Sidebotham**

to head AD of Wilson, Haight, Welch & Grover Inc.... KANSAS CITY: **Malap Adv.** appointed **Kenneth Teason** AD... LOS ANGELES: **Alvin Crane**, formerly national AD of

Florsheim Shoe Co., now AD at Mort Goodman Ad.... NEW HAVEN: **J. Darold Cahalin** now v.p., AD and account executive at E. J.

Lush Inc.... NEW YORK: **Ernest Costa** to AD at Morey, Humm & Johnstone; was associate AD at Carl Reimers... Anderson & Cairns

named **Robert A. Billies** assistant AD... Bryan Houston Inc. appointed **William C. Logan**, formerly at McCann-Erickson, to sales

promotion AD... AD **Herman Zwada** from Blow to McCann-Erickson... **Gerard J. Gurach**, AD of Kenyon & Eckhardt, and **James L. Breslov**, creative director of Dowd, Redfield & Johnstone, received plaque-certificates on the

Nancy Craig tv show for contributing their talents to the annual fund-raising drive of American Cancer Society... **George Croll** heads art department of Erwin, Wasey & Co., NYC... **Wilbert Meyers** to AD of McCall's

Pattern Book and McCall's Pattern Catalogs... **Jack Skolnik**, formerly with Robert W. Orr Associates, to Doherty, Clifford, Steers & Shenfield as AD... **John G. Bryan** has joined the art department, Geer, DuBois & Co. Inc.

... **Benno W. Kreisler** to Wendell P. Colton Co. as AD... **Lowin, Williams & Saylor** named **Jack Charles Whitsett** group art director... **Tycho R. Weil** now AD of Ross Roy Inc.... AD **Arthur Gordon** named VP of Weiss & Geller. Mr. Gordon has been with W & G for 14 years... **Lou Thommes**, Kenyon & Eckhardt Inc., is now K & E art supervisor and group head... SAN FRANCISCO: **Fred Herschleb**, associate editor of AD&SN and formerly of McCann-Erickson, has joined the Honig Cooper Co. as AD... TAMPA: **Floyd A. Snoderly**, formerly AD, Edwin C. Huster Co., Knoxville, to AD of Bill Simpson Adv....

### ART & DESIGN BOSTON: Retoucher

**Paul Dominique**, formerly freelancing in Montreal, now with Associated Artists...

CHICAGO: Kling Displays appointed **Earl Barnett** AD... **Larry Klein** moved to 157 E. Erie St.... **Everett Christofferson** and **Walter Tecot** were added to the layout department of Tempo Inc.... Added to Bielefeld Studios staff were **Chuck Stanls**, lettering man, **Carl Lomatch**, mechanical illustrator, and **Paul Haag**, in selling... Promotional Arts announces the following additions to their staff: **Bill Vallier**, production; **Nat Mayer**, illustration; **Clarence Schroeder**, retouching; and **Joe Glassman**, sales... Designer **Charles McMur-ray** now with Stephens Biondi DeCicco Inc.

... MINNEAPOLIS: **Clarence R. Zaccardi** has joined the staff of Kerker-Peterson & Assoc.

... NEW YORK: **Horsh-Mastro Studios Inc.** moved to larger quarters at 4 W. 40 St., CH 4-8864... Changes on the Board of Directors of The Morilla Co.: **James Alvarez** to v.p.; **Helen Gintash** to assistant secretary; **Joseph Alvarez** remains as president and treasurer; and **Norman Cea** appointed a member... 57 Park Studio, 304 Lexington Ave., changed their name to **Chanfer Studio** and enlarged their staff... **Rahl Studios** moved to enlarged quarters at 45 W. 45 St.

... **Estelle Mandel** now representing **Fletcher Martin**, **Michael Mitchell** and **Harry Schaeer**... **Hjordis E. Anderson** to art editor and **Bette M. Fide** to associate art editor of Everywoman's magazine... The Artwill Co. has become the **Artwill Advertising Corp.** at 22 W. 48 St.... **Florence Alexander**, artists' rep., moved to 50 E. 42 St.... Society of Industrial Designers elected the following: president, **Peter Muller-Munk**, Pittsburgh; vice-president, **Arthur N. BecVar**, G.E. Co., Louisville; secretary, **Herbert S. Barnhart**, Raymond Loewy Associates, NYC; treasurer, **Eugene Gerber-eux**, Port Washington, N. Y.... Package Designers Council elected **Frank Gianninoto** president, **Gerald Stahl** vice president, **George Reiner** treasurer, and **Karl Flak** treasurer... Advisers of the National Arts Foundation from 28 countries voted on the outstanding artists of 1954: **George Rouault**, **Carl Sandburg**, **Pablo Cassals** and **Sir Jacob Epstein**...

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## trade talk

mann & Central... DALLAS: Matlock-Wilson Advertising are at 2410 Hines Blvd. with large quarters and a new publicity department headed by **Gene Rule**... DETROIT: Richardson-Shaw Inc. moved to 15555 W. McNichols Rd.... LOS ANGELES: James Fallon opened his own agency at 3511 W. Sixth St. Known as Fallon & Co., associates include Larry Kraft, creative head and Beatty Bowles, media director... NEW YORK: Lewin, Williams & Saylor and Green-Brodie have merged... Wexton Co. to 11 E. 47 St.... Mark, Simeon & Renard to 273 Fifth Ave.... Dave Fris Adv., to 227 Lark St., Albany... Copy Associates changed its name to Richard, Parents & Murray Inc. with offices at 37 W. 39 St.... Westbrook Advertising has been formed with the merger of Fogel & Kramer and Roswell & Clark. Offices are at 71 W. 47 St., NYC 36, JU 2-2490... PEORIA: Ross Advertising moved to 95 N. University St.... PHILADELPHIA: Renner Corp., 1518 Waverly St. has been formed and is headed by Richard L. Renner...

## ADVERTISING PROMOTION

**Mrs. Jean Mathewson** is now Ad Manager at Franklin Simon; was formerly AD at Abraham & Straus, administrative AD at Simplicity Patterns... **Jerome A. Newman** is now national sales promotion manager for Seagram-Distillers Co.; he was formerly Eastern division SPM. **Edward Winston** now fills that position... **Richard Andrews**, formerly SPM of Raymond Rosen, and **Herbert Ehrlich**, previously promotion mgr., Esquire magazine, have joined the promotion staff of Saturday Evening Post, Phila.... **Philco International Corp.**, Phila., promoted **George Caddoo** SPM succeeding **Victor Allin**, who is head of special sales... **Raymond E. Miller** to SPM, Borg-Warner Corp., Chicago, dealer development department of Norge division. Miller was formerly merchandising executive for Needham, Louis & Brorby... **Henry C. Bainbridge** to AM and SPM, P.O. Moore Inc.... **Clifford H. Ramsdell** to director of advertising, New York Central RR... **Morgan S. Campbell** named promotion and merchandising manager of True... **Leo M. Brown** to assistant to the director of sales and advertising, Gar Wood Industries Inc.... **Miss Gertrude Lettess** now advertising and promotion director, Plymouth Shops... **Miss Elaine Bates** named assistant director of advertising and promotion of Turner Hall Corp.... **Robert E. Ellsworth** appointed promotion and advertising manager, fiber sales and service division, National Aniline Division, Allied Chemical and Dye Corp.... **Norman S. Ginsburg** to director of advertising and sales promotion, Studio Films Inc.... **Jantzen**

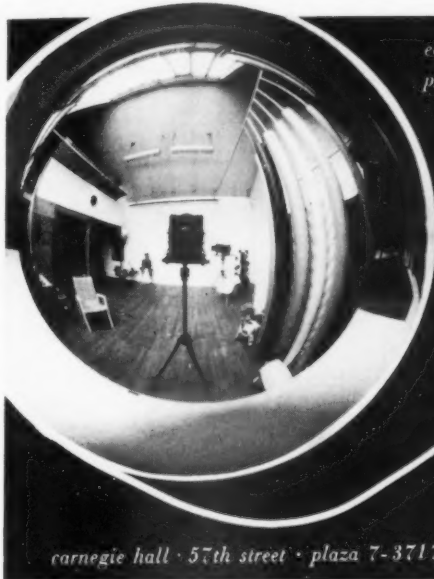
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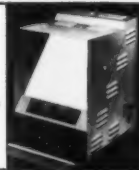
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**trade talk**

Inc., Portland, Oregon, named **Albin Citron** SPM of the sportswear division... **Chrysler Corp.** appointed **Byron S. Snowden** director of advertising and merchandising of trucks for its Dodge division... **J. Spencer Brown**, 3rd, promoted to AM, chemical division, Borden Co.... **E. R. Faltz** named director of advertising, Julius Kayser & Co.... **Thomas S. Hook** to AM, Pemco Corp., Baltimore... **Angeline Gribler**, formerly AM, Sayman Products Co., to ad director, Prince Gardner, St. Louis... **Lee Barrett** appointed assistant director of advertising of New England Mutual Life Insurance Co., Boston... **Ralph Seldon** from Necchi Sewing Machine Co. to AM and SPM, T. Baumritter Co.... **Lawrence E. Carls** from AM of International Register Co., Chicago, to AM with Valiscol Corp., division of Arvey Corp....

**CAMPAIGNS** **Revlon Products Corp.** will spend about \$10,000,000 this year. Business volume jumped 20% for Revlon last year with similar gains expected this year... **A&M Karagheusian Inc.**, manufacturers of Gullistan carpets, will launch an intensive campaign this spring with full color pages nationally and promotion kits for dealers... four-color campaign for **Campbell's Soup Mates** broke last month in six women's magazines... **Congoleum-Nairn** is planning an extensive magazine and newspaper supplement drive for Gold Seal floors and walls... **Herman Miller Furniture Co.** will launch its heaviest campaign in 1955 for modern furniture in national women's and shelter magazines. Alfred Auerbach is the agency... **S. C. Johnson & Son** introduced **Biem** in four-color spreads of six to eight pages in January women's magazines. Needham, Louis & Brorby is the agency... extensive campaigns planned for **Adam Hat Stores**... **Bissell Carpet Sweeper Co.**, through N. W. Ayer plans a campaign three times previous ones. Will rely heavily on tv home demonstrations... first campaign of the **Israel Government Tourist office**, through Wendell P. Colton Co.,... **National Distillers Products Corp.** will advertise Old Crow in 456 newspapers in 125 markets, backed by Currier & Ives type magazine illustrations on historical themes. There will be heavy use of outdoor advertising and a seven-digit figure for p.o.p. Lawrence Fertig will handle the campaign... **Landers, Fray & Clark's** 1955 campaign started with four-color pages in *Gourmet* and *Sunset* last month, the first of 40 such ads in 26 national mags... **James Lees & Sons** will intensify its carpet advertising in consumer mags this year; its theme is *The Floorward Look For Spring*...

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**ACCOUNTS** Ford Motor is splitting its advertising between Kenyon & Eckhardt and Young & Rubicam... Atlas Van Lines to Gray & Rogers... **George Kern Inc.** to Abbott Kimball Co.... **Dale Carnegie Courses Sponsors Association** to Roy S. Durstine for national mag campaign... **North American Airlines** to Simmons Associates for public relations... **Crosby Laboratories** to Corydon M. Johnson & Associates for its radio and applied electronics equipment... **Ben-Hur Mfg. Co. of Milwaukee** to Walter B. Sheriff, Chicago, for its farm and home freezers... **Innocenti Corp.** to Green-Brodie for the Lambretta motor scooter and other products of its parent company in Milan... **G. F. Heublin & Bros.,** Hartford, appointed Lawrence C. Gumbinner, NYC, to handle its Club cocktails... **Sarong, Inc.,** appointed Donahue & Coe... **National Brewing Co.** appointed W. B. Doner & Co. to handle all advertising... **The Roman Meal Co.** named Roy S. Durstine as its agency... **Austin Motor Co. Ltd.** to Charles W. Hoyt to handle U.S. advertising... **Hope & Anchor Breweries Ltd.,** Sheffield, England, to Anderson & Cairns, NYC... **Sandoz Chemical Works** to Anderson & Cairns... **Zetox Pharmaceutical Co.,** Stamford, to Erwin, Wasey & Co.... **General Electric,** Trumbull Components department and distribution assemblies dept. to Brooke, Smith, French & Dorrance, Detroit and New York... **Campana Sales Co.,** Batavia, Ill. to Erwin, Wasey & Co.... **John R. Stetson** to Gray & Rogers for its **Stetson Hats** and to Arndt, Preston, Chapin, Lamb & Keen for its **Mallory line**... **Remington Corp.** to Gould & Tierney Inc.... Colman Prentiss & Varley picked up the **Brentano** account... **Schaperelli** lingerie division of Ellenvin Co. to Ehrlich & Neuwirth... **Underwood Corp.** named Brooke, Smith, French & Dorrance...

**PHOTOGRAPHY** Rudy Bleston moved to 122 E. 55 St., NYC. PL 9-6550, shooting at Studio 826, Carnegie Hall... **Guy Gillette's** work is illustrated in a newsletter from **Henrietta Brackman Associates;** Gillette was first prize winner in the 1954 Competition and Exhibition at the University of Missouri School of Journalism... **Photography Place** opened an office in Detroit with **Marsh Gorton** heading the midwest operations... **How to Enjoy Photographs in Your Home** is a booklet issued by **Anso**... **Elizabeth Hibbs** moved to larger quarters at 150 E. 40 St., OR 9-4595; specializing in children photos... **Scholastic-Anso Photography Awards** are now open to high school students throughout the nation. Deadline is March 15. For information, write **Kenneth S. Johnson,** Director, Anso News Bureau, 75 Clinton St., Binghamton, N. Y.... Another photo contest: **Bausch &**



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**Lomb Optical Co.**, Rochester, N. Y., is seeking photographs of beautiful lasses in glasses. Contest is nationwide; entries should be in March 31; for information write the company at 213 Cutler Bldg. . . **Herbert Melvyn Rosenthal** had his first one-man show last month. . . Recent Air Express ad shows **Joe Snyder**, President of Color Corp. of America, who photographed the meet at Palm Springs where the Thunderbird was previewed. . .

**TELEVISION** Appointment of **Walter Craig** as v.p. and director of radio and tv at William H. Weintraub. . . **Tom Slater** to Fuller & Smith & Ross, Cleveland, as vice president and director of radio and tv. . . **Christian Valentine Jr.** from The Blow Co. to radio-tv department of McCann-Erickson as tv AD. . . **Jane Daly**, tv-radio director of Earle Ludgin & Co., named the agency's first woman vice president. . .

**PRODUCTION** **Ralph J. Kidd** from Hilton & Riggio to the production department of Bryan Houston. . . Limited edition of Manhattan Nocturne, a **Frederick Franck** print, distributed as Xmas cards by Leonard J. Brodney of **Colorgraphic Offset Co.** Keepsake was lithographed in four-colors from Bourges overlay art. . . American Printer has become **American Printer & Lithographer**. . . **Frank A. Schweinberger** now account executive at Milton Anderson Co., printing and advertising, NYC. . . **George C. Stengle** from Cecil & Presbrey to production and traffic manager for Wendell P. Colton Co. . .

**EXHIBITS** **A. I. Friedman Galleries:** Fred C. Rodewald, How An Illustration Is Prepared, during February. . . **Limelight:** David Vestal, photographs, through Feb. 13; Arnold Newman, photographs, Feb. 15-Mar. 19. . . **Museum of Modern Art:** Modern Master Prints of Europe, through Feb. 20; Family of Man, photographs, through May 8; Paintings by Italian Children, through Mar. 20; 100 Museum selections from Good Design, through Mar. 20. . . **Philadelphia Museum of Art:** Lectures—Feb. 13, Venus Revisited; Feb. 20, The World Triumphant; Feb. 27, Postscript; Feb. 16, 19, The Golden Age; Feb. 23, 26, Leonardo Da Vinci; Mar. 2, 5, Michelangelo.

**DEATHS** **Alois V. Fabry**, 76, artist of Bronxville, N. Y. . . **Herman Newell**, president of Lennen & Newell, 57. . . **Anthony Thleme** of Rockport, Mass., 66, painter in oil and watercolor. He had recently exhibited his work at Grand Central Art Galleries. . . **Alice M. Sharkey**, retired executive director of the Whitney Museum.



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## Club activities

(continued from page 33)

### San Francisco

An outstanding event this year was the exchange of weekend visits between the Los Angeles and San Francisco clubs. As a result the clubs have agreed to cross screen each others annual exhibit material. Eventually the clubs hope to get together to have a West Coast exhibit rather than the separate shows that now exist.

Other club activities included a sketching class, a non-juried "sample" show, a drawing and painting course, showing of the film, "Type Speaks," talk by Walter Granville of Container Corp. on "Color Harmony Systems," talk by Lloyd Reynolds on letter forms and calligraphy. Saul Bass addressed the club in May and the enthusiasm greeting his talk made the club consider making recordings of future talks. It was also suggested that the NSAD survey how to convince agency and advertiser of the value of good design versus buckeye.

Other activities included discussion of the Aspen conference, interviews and guidance for art school graduates, and exhibit of student work, an exhibit of the work of Japanese artist Saito, a Layout & Comprehensive show, a Kid Show, a discussion the Code of Fair Practice and how it fits into the local picture, technical sessions on rotogravure and color TV.

### Seattle

**January:** Film on lithography "How to Make a Good Impression" followed by question and answer period with speakers Leslie Shaw of Farwest Lithograph and Printing Company and Merv Bailey of the Craftsman Press.

**February:** Talk by Mr. Dahlquist of Printing Arts Research Laboratory on the use of fluoro with exhibit. A Famous Artist Scholarship awarded to student.

**March:** Talk "Silk Screen Today" by Ellwood Bagley and Gene Ellingson of Pacific Northwest Screen Printers Association. A demonstration and exhibit followed the talk. Prizes awarded for exhibit of art by wives of members.

**May:** Talk "Paper, too, can be Mink or Muskrat" by Glory Palm Carlberg, Advertising and Sales Promotion Manager of Zellerbach Paper Co. followed by question and answer period.

**June:** Talk on Cartooning, the national market, how to get into cartooning, its

(continued on following page)

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## Club activities

(continued from preceding page)

problems and its reward by Irvin Caplan. Presentation of testimonial to Mr. Caplan by group. Discussion followed. August: Talk "Make-ready Begins in the Art Department" dealing with production by C. E. Hynes, General Manager of Metropolitan Press. Questions and answers followed. Also Mark Tobey's movie on his fine arts shown.

September: Agency night "Art Directors Are No Damn Good." Panel: Stan Pforr, Copy Chief of Bozell and Jacobs Agency; Ed Johnston, Production Manager of Botsford Constantine and Gardner Agency and Peter Lyman, Account Executive Frederick Baker Agency—spirited discussion followed.

October: Talk "TV Commercials a New Challenge to A.D.'s" by N.Y.A.D. medal winner Ray Patin. A very interesting talk on animated TV commercials with movies of many of Mr. Patin's efforts. Discussion period following.

November: Double program. Speaker Jim Pettit, typographer from Deers Press, spoke on publication production. Chicago Society of Typographic Arts slides were shown and an exhibit of S.T.A. mats were displayed.

## JEC

(continued from page 44)

**Baltimore**

"The need for this has been slight in the past. From the over-all standpoint, there have been very few occasions when differences between artist and client have been serious enough to consider litigation. The market is small and if a client ever gets a name for tight dealing—that name sticks, and all studios beware!

Generally speaking, it's one big happy family. However, an Ethics Committee is being formed now to make a detailed study of the situation and to be ready if an occasion arises for their services."

**Chicago**

"A Joint Ethics Committee is currently being formed. It will include one member from each of the following: the ADC, Artists Guild, STA, Studio Association of Chicago, Photographers Ass'n., and Artists Equity. NSAD code will be the basis for action."

**Cleveland**

We have had no call for Joint Ethics Committee action in Cleveland. There has been some discussion of Professional Standing, but it is shrugged off for the

(continued on following page)

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photo retouching and advertising art

leonard forray  
PRESIDENT

mu 7-4150

(continued from preceding page)

most part and no serious effort has been made to protect the poor working artist.

#### Los Angeles

"The Code of Ethics is strictly adhered to."

#### Montreal

"A Joint Ethics Committee was not actually formed by this club . . . there is a committee to attend to matters of ethics. This committee was called into action twice and has solved both problems adequately. Every member of the club has the printed Code of Fair Practice.

#### Nashville

"Our club has a program underway that will help to publicize the code. A directory of all artists in Nashville is being compiled by the club and will be published and distributed to art buyers in this area. This directory will list the members of the club and will contain a copy of the Code of Ethics in a prominent place."

#### Rochester

"There has been so far no breach of ethics requiring recommendations from the committee."

#### San Francisco

"The Joint Ethics Committee has been set up and includes 3 Art Directors and 3 Artists selected by the Board of Governors of each club.

The Art Directors are Rene Weaver of J. Walter Thompson, Fred Glauser of Honig-Cooper, and Henry Wachs of Harrington-Richards. The Artists are Bruce Bomberger, Max Landphere and Robert Strohmeier.

These six men will choose a seventh member who will preside.

The activities of the Committee will be patterned after the Joint Ethics Committee of New York, and will meet one or more times a month to read and act upon complaints, requests for guidance, and reports of Code violations. The Committee will also act as arbitrator in the matter of disputes, and as interpreter of the Code of Fair Practice."

#### Seattle

"The only problem in ethics to receive serious attention by Seattle has been additional pay for use of art other than its original purpose, a principle not accepted by Seattle agencies. No means for obtaining recognition of this point has been found."

## When is nine o'clock?

To any new studio, struggling to get a toe-hold, nine o'clock in the morning means nine o'clock in the morning. But when meeting the payroll every week is no longer a major problem, the temptation is to think of "nine o'clock" as meaning any old time before noon.

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## tax talk

MAXWELL LIVSHIN, C.P.A.

### Travel expenses defined

The law provides special deductions for the expenses of travel, meals and lodging while away from home in connection with business. Traveling "away from home" means going away from the city or town where you normally work and remaining at least overnight. Travel expenses means the cost of transportation fares, meals and lodging and also includes porter's tips, hire of public stenographer, baggage charges and similar expenses necessary to travel.

### Business transportation expenses

Such expenses are allowable in connection with the performance of services in the city as an employee (other than commutation fares). It may include gas, oil, repairs and depreciation on auto, taxi fares and auto rentals. Outside salesmen, other than those who spend most of their time on deliveries, may also deduct such expenses.

### Home improvements when selling house are now deductible

Improvement costs may be subtracted from the sale amount and include the cost of advertising the house, as well as the expense of repairs, painting, papering and replacing woodwork. The new tax code states that the adjusted sales price means the amount realized reduced by the expenses for improvements made to assist the sale. This reduction applies only to the following expenses: (1) For work performed during the 90 days prior to the day on which the contract to sell is entered into; (2) those which are paid on or before the 30th day after date of sale.

### Deductions upped for charity contributions

Maximum deduction for charitable contributions has been increased to 30%. Present law limits deduction to 20% of adjusted gross income where the extra 10% is given to churches, schools and hospitals.

Editor's note: In addition to presenting brief tax facts and data on recent tax court decisions of interest to designers, artists and studio owners, the writer of this column will answer inquiries from readers. Address inquiries to the Editor, Art Director & Studio News, 43 E. 49th St., New York 17, N. Y.

# bookshelf

*The AD&SN bookshelf makes it easy for readers to buy, at list price, the best books of current interest to the art professional and advertising manager.*

## NEW BOOKS

103. **An Atlas of Anatomy for Artists.** Fritz Schider. 1955 edition enlarged to include 300 figure studies by Leonardo, Michelangelo, Rubens, Degas, Rimmer, Vesalius and ten other masters. Contains more than 500 pictures of the human form. Special section contains nude-model action shots and photographic studies of growing children. \$6.

## ANNUALS

83. **International Poster Annual, 1954.** Edited by Arthur Niggli and W. H. Allner. 488 posters from 24 countries, mostly in black and white. Artists, advertisers, agencies and printers are indexed. Stimulating visual record of posters throughout the world. \$10.95.
84. **The Penrose Annual, Vol. 48, 1954.** Edited by R. B. Fishenden. Solid technical data on new reproduction processes, complete with full color illustrations. Articles cover negative materials with built in screen, ferro-magnetography, Xerography, Klischograph Engraving Machine, Monophoto, teletypesetter for book work, dry offset, ungrained metal plates for offset, photographic color proofs, aniline printing, and a host of other technical information. \$9.50.
86. **Idea 54! The International Design Annual, Vol. 2.** Edited by Alvin Lustig. Second annual on the progress of industrial design in practical appliances and consumer goods. Over 300 samples of the best products of the past year from many countries. American edition includes a section showing student work at Yale School of Design. Hundreds of illustrations. Indexed. \$8.50.

91. **Graphis Annual, 1954/55.** Edited by Walter Herdeg and Charles Rosner. 3rd volume of the encyclopedia of international advertising art presents a pictorial survey of printed publicity of 19 countries. 710 illustrations, 66 in color, are accompanied by running commentary in three languages. Cloth bound. \$12.50.

94. **33rd Annual of Advertising and Editorial Art.** To be published December 6 for the New York Art Directors Club. Contains the best in American advertising and editorial art, as shown in the 33rd Annual Exhibition last spring. \$12.50.

## DISPLAYS

100. **Point of Purchase Cardboard Displays** by Victor Strauss. A definitive work written in the practical language of buyer and printer. 867 illustrations aid in planning and constructing displays of many different types. Clear, concise data and directions serve as a rich mine of display ideas for the buyer. \$15.00.

## LAYOUT

87. **Advertising Layout.** William Longyear. An informative and stimulating explanation on how to create ad layouts that make people stop, look and read. Illustrations are from best current practice. Discusses layout problems for each media. \$6.50.

## LETTERING

96. **101 Alphabets by Hunt & Hunt.** Manual of lettering styles showing more than 100 styles ranging from Roman to modern. \$3.75.

## SWIPE FILES

19. **750 Designs, Borders, Backgrounds, Tints and Patterns.** H. B. Coffin. All illustrations can be cut out or copied without permission. \$4.50.
51. **3000 Pictures of Animals, Reptiles, Fishes and Marine Life.** Offset reproductions of photographs, prints, and drawings. \$3.00.
52. **3000 Pictures,** grouped according to classification from Agriculture to Zoology. Includes diagrams and dictionary style legends. \$3.00.
53. **3000 Photos and Drawings of Birds.** Offset reproductions. \$3.00.
60. **Picture Encyclopedia.** 164 pages, 24,000 illustrations, mostly line drawings, wide variety of subjects, legends. \$15.00.
90. **International Encyclopedia of Illustrations.** 30,000 pictures, mostly line drawings. No index, but pictures are organized in groups by subject matter. All are labelled, some are fully captioned. \$15.00.
102. **Layout File** by Harry B. Coffin. Idea starters for the designer, advertiser and buyer of printing. There are 1,333 sketches to illustrate some of the layout styles that might be used for mailings, catalogs, folders, posters, displays, etc. Reprinted from American Printer. \$2.00.

## TELEVISION

31. **Designing for TV,** Robert J. Wade. Text plus 200 illustrations tell TV artist about scenic design, art direction, title and graphics, makeup, costuming, preparing for production, commercials, story-boards, and staging. \$8.50.
98. **Staging TV Programs and Commercials** by Robert J. Wade. A solid factual, illustrated package of know-how on planning and executing sets, props, production facilities. Covers staging, scenic construction, lighting, special effects, graphics. Written for the pro by an AD and TV production man. \$6.50.

99. **The Television Commercial** by Harry Wayne McMahon. A practical manual covering advertising and production in television commercials. Case histories and practical techniques are presented with ample illustration. \$5.00.

## PHOTOGRAPHY

80. **The Airbrush Technique of Photographic Retouching.** Walter S. King and Alfred L. Slade. Both those who know its uses and those who are unfamiliar with airbrush techniques will benefit from this clear, well illustrated manual. Numerous photographs show how and when to use the airbrush, how to retouch photographs and much technical information. 118 pages, paperback with looseleaf binding. \$9.50.
97. **Flash Ultra-High Speed Photography.** Edgerton and Killian. Revised edition presents strobe photography, its new scientific and industrial uses, new equipment and its use, theory of flash duration and other technical material. Profusely illustrated in color and black and white. \$6.50.

## PRODUCTION

101. **The Technique of Advertising Production.** Thomas Blaine Stanley. Second Edition. Up-to-date revision of a basic text which is packed with practical data, charts, diagrams and tables. A good reference book for both the student and art and production personnel. Indexed. \$6.75.

## COPYFITTING

42. **Streamlined Copy-fitting.** Arthur B. Lee. 1954-55 edition of this manual, now 64 pages, contains character count for more than 1450 faces, including caps and small caps. All necessary scales are on one master gauge. \$5.95.

## GENERAL

79. **Commercial Art as a Business.** Fred C. Rodewald. Handbook for artists, art buyers and artists' representatives. Defines problems of time, written orders, breaking down a job into logical steps, deadlines, model and prop fees and other factors that are a source of friction between artist and buyer. Legal aspects are explained, financing, bookkeeping and tax matters discussed. Markets for commercial artwork and tips on selling are offered. Includes the Code of Fair Practices of the Joint Ethics Committee and the code of ethics of the American Association of Advertising Agencies. \$2.95.
74. **American Slogans, 1952-53.** William Sunners. 13,000 slogans and phrases intended to help advertiser and agency determine what slogans are already in use and to give new ideas. Includes British slogans and others. Listed alphabetically under divisions with source of slogan in each case. Complete index. \$7.50.

## ART DIRECTOR & STUDIO NEWS

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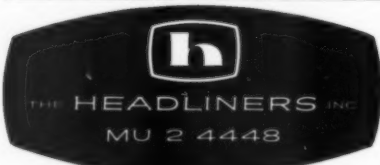
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